

# THE LANCET

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2815.

SATURDAY, OCTOBER 8, 1881.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES.**—The following LECTURES will be given in the Science School, at South Kensington:—  
**BIOLOGY.**—Professor HUXLEY, F.R.S., will commence his Course of Lectures on MONDAY, October 10th, at 10 a.m.  
**CHEMISTRY.**—Dr. FRANKLAND, F.R.S., will commence his Course of Lectures on MONDAY, October 10th, at 12 noon.  
**METALLURGY.**—Professor W. CHANDLER ROBERTS, F.R.S., will commence his Course of Lectures on MONDAY, October 10th, at 10 a.m.  
**PHYSICS.**—Professor GUTHRIE, F.R.S., will commence his Course of Lectures on MONDAY, October 10th, at 10 a.m.  
The respective Laboratories were opened on the 3rd instant, at 10 a.m. The Prospectus and full particulars may be obtained on application to the Registrar of the Normal School of Science, South Kensington.

**ARISTOTELIAN SOCIETY.**  
for the SYSTEMATIC STUDY of PHILOSOPHY.  
The ensuing SESSION will OPEN on OCTOBER 10, at 20, John-street, Adelphi, at 7.30 p.m., with an ADDRESS by the President, SHADWORTH H. HODGSON, LL.D., subject, 'The Practical Bearing of Speculative Philosophy.'  
Cards of admission and other particulars may be obtained from the Hon. Sec., Dr. SARRIS, 1, Bloomsbury-square, W.C.

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**PROFESSOR OWEN and VIVISECTION.**

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SATURDAY, OCTOBER 8, 1881.

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## LITERATURE

*Ballads and Sonnets.* By Dante Gabriel Rossetti. (Ellis & White.)

THE appearance of this volume so soon after Mr. Tennyson's 'Ballads and other Poems' is suggestive of certain inevitable reflections. The most striking characteristic of our time is perhaps the way in which Poetry, both in England and in France, holds her own, and (in spite of all discouragements) flourishes by the side of Science, that popular and petted sister of hers whose undue share of public patronage in England has disturbed the peace of Mr. Matthew Arnold. While contemporary France boasts of a poet of the colossal pretensions of Victor Hugo, such names in our own country as Tennyson, Browning, Rossetti, Swinburne, Morris, can only be matched by going back to those times when Mr. Arnold fondly recalled in his speech at the Academy dinner this year—times before science had become a passion, and when there was as much patronage for poetry as there now is for painting and music. To ignore the vitality of contemporary poetry—as it is the fashion to ignore it—is the merest affectation; to deny it is a contemptible feature of that "cant of criticism" against which Sterne railed, but railed in vain. We will go further still in this matter, and assert that besides the great names just mentioned there are something like half-a-dozen luminaries of lesser magnitude, any one of whom would put into the shade the Southseys, Moores, and Rogerses, who (with considerable courage and self-satisfaction) twinkled alongside Coleridge and Wordsworth in a firmament where also shone Keats, Shelley, and Byron. And, if we must indeed believe with Mr. Arnold (who, being a poet, ought to know) that poetry is now the "drug" which the booksellers declare it to be, we cannot but admire the poets all the more for their courage, and especially for their generosity, in giving so much of what is so little required. "With a garden of roses to listen, it is a grudging nightingale," says the Eastern satirist, "who will not sing; but he is a generous songster indeed who will pipe to the sands of Sahara." "Ce qui fait que nous avons des poètes, c'est que

nous pouvons nous en passer," Joubert ought to have said, for clearly the better we can do without poets the more poets we have and the more abundant are their songs. But is it really true that we can do without them? We believe that a more searching inquiry into this matter would show that in this country at least, where the passion for the other fine arts is quite exotic, the popular passion for poetry is the genuine passion, and, though it will at times yield to other influences—such as those induced by sudden outbursts of scientific discovery, or by fashionable mimeries of foreign taste, or by commercial and speculative crazes, or by a tide of martial enthusiasm—is really undying; and a sure sign of this is the fact that poetic genius cannot be silenced by the temporary coldness of the popular ear, but will express itself whether it find listeners or not. This is what gives a special interest to the fact that two such volumes as those of Mr. Tennyson and Mr. Rossetti have appeared almost simultaneously at a period when poetry is said to be an unmarketable commodity. For variety of poetical gifts—for imagination, for pathos, for humour, and for music—Mr. Tennyson's latest volume can only be characterized as marvellous; and before we have ceased wondering at it, and long before we have been able to do it full justice, we get this volume from Mr. Rossetti, which, if not so absolutely various as Mr. Tennyson's, inasmuch as humour is not attempted, is certainly as rich in poetic beauties, and even more phenomenal as a product of a time such as ours; for the supernatural element of poetry (as fundamental an element as the humorous, and much rarer in modern times) finds here an expression as genuine, as unadulterated with the self-conscious knowingness of a scientific age, as if the poems had been written in the time of Shakspeare, or even in the time of Roger Bacon. Here, perhaps, is Mr. Rossetti's distinctive and most prominent place in the literature of our time. What other people try to do and fail to do—give a poetic embodiment to the "eerie" mood of Nature as she lies dreaming of man's destiny—Mr. Rossetti does with so much apparent ease that he scarcely seems to try at all. That his sister, however, should show much of the same peculiar gift was perhaps to be expected.

We have before now expressed our opinion of the ballad of 'Sister Helen,' which appeared in Mr. Rossetti's previous volume. It is mere critical coxcombry that asserts its superiority by lavishing praise on the great names of the past and refusing to do common justice to contemporaries, and we have never shrunk from saying that, as a tragedy having for *vis matrix* the forces of earth and hell and heaven combined, 'Sister Helen' is to be ranked with those supreme efforts of human imagination which are a possession for all time—just as we have not shrunk from saying that a poem of a different kind of imaginative power, such as 'Rizpah,' shows a mastery over the eternal sources of pity and terror which not the greatest masters have excelled.

After we have given a few extracts from the first poem in this volume (the ballad of 'Rose Mary'), we shall certainly

feel surprised if the reader does not agree with us that it is by far the greatest romantic ballad that has appeared in this country since the publication of 'Sister Helen,' which itself had had no equal since 'Christabel.'

The story is this:—The knight Sir James of Heronhay, affianced to Rose Mary, had determined to start at break of day for the shrine of Holy Cross, in order (as he gave out to his affianced and her mother) to make a "heavy shrift" before the wedding day. This news had disturbed Rose Mary and seriously alarmed her mother, who knew that

On his road, as the rumour's rife,  
An ambush waits to take his life.  
He needs will go, and will go alone;  
Where the peril lurks may not be known;  
But in this glass all things are shown.

This "glass" is the mysterious Beryl-stone, around which the entire tragic action revolves.

Now the mother was skilled in the necromancy brought over from Palestine, and was, moreover, the present owner of this Beryl-stone, in which any action, however distant, could be seen as in a mirror, and where foreshadowings of Fate could be read, but only by the pure eyes of maidenhood, for on it were engraved, in a tongue long dead, the words "None sees here but the pure alone." Rose Mary's mother had often employed her daughter to read the prophetic stone, and it was determined that in it Rose Mary should now look, in order to save her lover from the unknown peril which threatened him. The description of the Beryl is exceedingly fine:—

The lady unbound her jewelled zone  
And drew from her robe the Beryl-stone.  
Shaped it was to a shadowy sphere,—  
World of our world, the sun's compeer,  
That bears and buries the toiling year.

With shuddering light 'twas stirred and strewn  
Like the cloud-nest of the wading moon:  
Freaked it was as the bubble's ball,  
Rainbow-hued through a misty pall  
Like the middle light of the waterfall.

Shadows dwelt in its teeming girth  
Of the known and unknown things of earth;  
The cloud above and the wave around,—  
The central fire at the sphere's heart bound,  
Like doomsday prisoned underground.

A thousand years it lay in the sea  
With a treasure wracked from Thessaly;  
Deep it lay 'mid the coiled sea-wrack,  
But the ocean-spirits found the track:  
A soul was lost to win it back.

In the kind of imagination informing this description (which culminates in the last two lines here quoted) Mr. Rossetti has had but one equal in nineteenth century literature—S. T. Coleridge. The workings, mysterious and imperious, of the unseen powers who govern, while they appear not to govern, all that is seen, were never more grandly indicated than here, while the colour is as rich as anything in Keats.

Although Rose Mary had so often during her girlhood acted as reader of the prophetic pictures passing beneath the stone's polished surface, her heart beat violently as she now leaned over her mother's lap and gazed into the magic sphere, and her soul was full of misgivings, which her mother perceived, but could not explain. Rose Mary, however, told what she saw:—

"Stretched aloft and adown I see  
Two roads that part in waste-country:  
The glen lies deep and the ridge stands tall;  
What's great below is above seen small,  
And the hillside is the valley-wall."

"Stream-bank, daughter, or moor and moss,  
Both roads will take to Holy Cross.  
The hills are a weary waste to wage;  
But what of the valley-road's presage?  
That way must tend his pilgrimage."

"As 'twere the turning leaves of a book,  
The road runs past me as I look;  
Or it is even as though mine eye  
Should watch calm waters filled with sky  
While lights and clouds and wings went by."

"In every covert seek a spear;  
They'll scarce lie close till he draws near."  
"The stream has spread to a river now;  
The stiff blue sedge is deep in the slough,  
But the banks are bare of shrub or bough."

"Is there any roof that near at hand  
Might shelter yield to a hidden band?"

"On the further bank I see but one,  
And a herdsman now in the sinking sun  
Unyokes his team at the threshold-stone."

"Keep heedful watch by the water's edge,—  
Some boat might lurk 'neath the shadowed sedge."  
"One slid but now 'twixt the winding shores,  
But a peasant woman bent to the oars  
And only a young child steered its course."

"Mother, something flashed to my sight!—  
Nay, it is but the lapwing's flight.—  
What glints there like a lance that flees?—  
Nay, the flags are stirred in the breeze,  
And the water's bright through the dart-rushes."

"Ah! vainly I search from side to side:—  
Woe's me! and where do the foemen hide?  
Woe's me! and perchance I pass them by,  
And under the new dawn's blood-red sky  
Even where I gaze the dead shall lie."

Said the mother: "For dear love's sake,  
Speak more low, lest the spell should break."  
Said the daughter: "By love's control,  
My eyes, my words, are strained to the goal;  
But oh! the voice that cries in my soul!"

"Hush, sweet, hush! be calm and behold."  
"I see two floodgates broken and old:  
The grasses wave o'er the ruined weir,  
But the bridge still leads to the breakwater;  
And—mother, mother, O mother dear!"

The damsel clung to her mother's knee,  
And dared not let the shriek go free;  
Low she crouched by the lady's chair,  
And shrank blindfold in her fallen hair,  
And whispering said, "The spears are there!"

The lady stooped aghast from her place,  
And cleared the locks from her daughter's face.

"More 's to see, and she swoons, alas!  
Look, look again, ere the moment pass!  
One shadow comes but once to the glass."

"See you there what you saw but now?"  
"I see eight men 'neath the willow-bough.  
All over the weir a wild growth's spread:  
Ah me! it will hide a living head  
As well as the water hides the dead."

"They lie by the broken water-gate  
As men who have a while to wait.  
The chief's high lance has a blazoned scroll,—  
He seems some lord of tithe and toll  
With seven squires to his bannerole."

"The little pennon quakes in the air,  
I cannot trace the blazon there:—  
Ah! now I can see the field of blue,  
The spurs and the merlins two and two;—  
It is the Warden of Holycleugh!"

"God be thanked for the thing we know!  
You have named your good knight's mortal foe.  
Last Shrovetide in the tourney-game  
He sought his life by treasonous shame;  
And this way now doth he seek the same."

By the direction of her mother, Rose Mary  
looked once more into the stone to make  
sure that the other road to Holy Cross lay  
free—the road over the hills:—

"Again I stand where the roads divide;  
But now all 's near on the steep hillside,  
And a thread far down is the rivertide."

"Ay, child, your road is o'er moor and moss,  
Past Holycleugh to Holy Cross.  
Our hunters lurk in the valley's wake,  
As they knew which way the chase would take:  
Yet search the hills for your true love's sake."

"Swift and swifter the waste runs by,  
And nought I see but the heath and the sky;  
No brake is there that could hide a spear,  
And the gaps to a horseman's sight lie clear;  
Still past it goes, and there 's nought to fear."

"Fear no trap that you cannot see,—  
They'd not lurk yet too warily.  
Below by the weir they lie in sight,  
And take no heed how they pass the night  
Till close they crouch with the morning light."

"The road shifts ever and brings in view  
Now first the heights of Holycleugh:  
Dark they stand o'er the vale below,  
And hide that heaven which yet shall show  
The thing their master's heart doth know."

"Where the road looks to the castle steep,  
There are seven hill-clefts wide and deep:  
Six mine eyes can search as they list,  
But the seventh hollow is brimmed with mist;  
If aught were there, it might not be wist."

"Small hope, my girl, for a helm to hide  
In mists that cling to a wild moorside:  
Soon they melt with the wind and sun,  
And scarce would wait such deeds to be done:  
God send their snares be the worst to shun."

"Still the road winds ever anew  
As it hastens on towards Holycleugh;  
And ever the great walls loom more near,  
Till the castle-shadow, steep and sheer,  
Drifts like a cloud, and the sky is clear."

Rose Mary's great effort was now over. It  
had been ascertained that, supposing her to  
have read aright, the ambush was by the road  
along the river, and not by the road over  
the hills. Her lover must, therefore, be in-  
duced to go to Holy Cross over the hills past  
Holycleugh. Yet as the mother wrapped  
the magic stone in her robe again, something  
happened which disturbed her, though she  
could not explain it:—

As the globe slid to its silken gloom,  
Once more a music rained through the room;  
Low it splashed like a sweet star-spray,  
And sobbed like tears at the heart of May,  
And died as laughter dies away.

The lady held her breath for a space,  
And then she looked in her daughter's face:  
But wan Rose Mary had never heard;  
Deep asleep like a sheltered bird  
She lay with the long spell minister'd.

Knowing well that the spirits of the Beryl  
had the power of sealing sinful eyes, and  
also of deceiving them by showing the truth  
by contraries, the lady was appalled by this  
laughter, and, after she had left Rose Mary  
alone, she read over once more the well-  
remembered verse engraved upon the Beryl's  
surface:—

She breathed the words in an undertone:—  
"None sees here but the pure alone."  
"And oh!" she said, "what rose may be  
In Mary's bower more pure to see  
Than my own sweet maiden Rose Mary?"

She could not doubt that her daughter was  
still an innocent child, as when she used to  
compel by force of her innocency the spirits  
of the Beryl to speak truth; and yet if Rose  
Mary were innocent no longer, and had,  
consequently, been deceived by the spirits  
of the Beryl, the mother knew that a ter-  
rible tragedy was at hand. There is, per-  
haps, no more striking and pathetic situa-  
tion in romantic poetry; but to do justice  
to the imaginative power with which the  
sequel is rendered would be impossible with-  
in our limits, and we can only refer the  
reader to the book.

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the murder, on the 20th of February, 1437,  
of James I. of Scots. Possibly it is the  
greatest historical ballad in the language.  
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due to Mr. Rossetti's extraordinary mastery  
over the supernatural, though no doubt  
the simply human interest of the poem is  
almost as strong as poetry, to be pleasur-  
able, can bear. The story is told by  
Catherine Douglas, who, in honour of the  
heroic courage with which she barred the  
door with her arm against the murderers,  
received (according to tradition) the popular  
name of "Barlass," which name remains to  
her descendants, the Barlas family, in Scot-  
land, who bear for their crest a broken arm.  
She married Alexander Lovell of Bolunnie.

James had been called from the siege  
of Roxburgh to save his throne from Sir  
Robert Graeme and the rebellious Scottish  
nobles who threatened it. And he and his  
court were proceeding to the Charterhouse  
of Perth to hold a solemn festival, when  
they encountered a strange apparition:—

That eve was clenched for a boding storm,  
'Neath a toilsome moon half seen;  
The cloud stooped low and the surf rose high;  
And where there was a line of the sky,  
Wild wings loomed dark between.

And on a rock of the black beach-side,  
By the veiled moon dimly lit,  
There was something seemed to heave with life  
As the King drew nigh to it.

And was it only the tossing furze  
Or brake of the waste sea-wold?  
Or was it an eagle bent to the blast?  
When near we came, we knew it at last  
For a woman tattered and old.

But it seemed as though by a fire within  
-Her written limbs were wrung;  
And as soon as the King was close to her,  
She stood up gaunt and strong.

'Twas then the moon sailed clear of the rack  
On high in her hollow dome;  
And still as aloft with hoary crest  
Each clamorous wave rang home,  
Like fire in snow the moonlight blazed  
Amid the champing foam.

And the woman held his eyes with her eyes:—  
"O King, thou art come at last;  
But thy wraith has haunted the Scottish Sea  
To my sight for four years past."

"Four years it is since first I met,  
'Twixt the Duchray and the Dhu,  
A shape whose feet clung close in a shroud,  
And that shape for thine I knew."

"A year again, and on Inchkeith Isle  
I saw thee pass in the breeze,  
With the cerecloth risen above thy feet  
And wound about thy knees."

"And yet a year, in the Links of Forth,  
As a wanderer without rest,  
Thou can'st with both thine arms i' the shroud  
That clung high up thy breast."

"And in this hour I find thee here,  
And well mine eyes may note  
That the winding-sheet hath passed thy breast  
And risen around thy throat."

"And when I meet thee again, O King,  
That of death hast such sore drouth,—  
Except thou turn again on this shore,—  
The winding-sheet shall have moved once more  
And covered thine eyes and mouth."

"O King, whom poor men bless for their King,  
Of thy fate be not so fain;  
But these my words for God's message take,  
And turn thy steed, O King, for her sake  
Who rides beside thy rein!"

Heedless of the warning, however, the  
king determined to proceed, and arrived at  
the Charterhouse, where the conspirators  
had already been secretly at work. The  
bolts and locks of the doors had been tam-



pared with by Robert Stuart, the chamberlain, and hurdle bridges had been prepared to be, at the proper moment, thrown over the moat, on the other side of which lurked Sir Robert Græme, his son, Sir John Hall, Sir Thomas Hall, and the rest of the traitors. On a wild night in February, while the king and queen and ladies were "disporting" after the Christmas feast, a strange woman demanded admittance, bringing, as she said, news of life and death to the king. It was the same prophetess whom they had encountered on the road. The king, fearing to alarm the queen, refused to see the woman, whereupon her voice was heard wailing outside the casement in the wind and rain:—

"Last night at mid-watch, by Aberdour,  
When the moon was dead in the skies,  
O King, in a death-light of thine own  
I saw thy shape arise.

"And in full season, as erst I said,  
The doom had gained its growth;  
And the shroud had risen above thy neck  
And covered thine eyes and mouth.

"And no moon woke, but the pale dawn broke,  
And still thy soul stood there;  
And I thought its silence cried to my soul  
As the first rays crowned its hair.

"Since then have I journeyed fast and fain  
In very despite of Fate,  
Lest Hope might still be found in God's will:  
But they drove me from thy gate.

"For every man on God's ground, O King,  
His death grows up from his birth  
In a shadow-plant perpetually;  
And thine towers high, a black yew-tree,  
O'er the Charterhouse of Perth!"

She had scarcely gone when a clang of arms was heard in the Charterhouse, and it was evident that the king's enemies were upon him:—

And all we women flew to the door  
And thought to have made it fast;  
But the bolts were gone and the bars were gone  
And the locks were riven and brast.

With a pair of iron tongs they tore up a plank from the floor, and concealed the king in a crypt underneath. But while they were busy doing this the murderers were at the door, and Catherine Douglas, to gain a moment's time, thrust her bare arm through the stanchion hold, the bar having been treacherously stolen away by the chamberlain.

Like iron felt my arm, as through  
The staple I made it pass:—  
Alack! it was flesh and bone—no more!  
'Twas Catherine Douglas sprang to the door,  
But I fell back Kate Barlass.

For a while the traitors were baffled, but eventually remembered the crypt under the chamber, and found and, after a deadly struggle, slew the king.

But their day of reckoning was close at hand. They had not counted upon the terrible avenger a simple, loving woman will become when robbed of the man she loves. Within an incredibly short space of time the queen had hunted down Græme and all his accomplices, who were executed after undergoing tortures such as are, happily, rarer among Teutonic than among Latin races. And here the poem rises to an epic greatness:—

'Twas in the Charterhouse of Perth,  
In the fair-lit Death-chapelle,  
That the slain King's corpse on bier was laid  
With chant and requiem-knell.

And all with royal wealth of balm  
Was the body purified;  
And none could trace on the brow and lips  
The death that he had died.

In his robes of state he lay asleep  
With orb and sceptre in hand;  
And by the crown he wore on his throne  
Was his kingly forehead spann'd.

And, girls, 'twas a sweet sad thing to see  
How the curling golden hair,  
As in the day of the poet's youth,  
From the King's crown clustered there.

And if all had come to pass in the brain  
That throbb'd beneath those curls,  
Then Scots had said in the days to come  
That this their soil was a different home  
And a different Scotland, girls!

And the Queen sat by him night and day,  
And oft she knelt in prayer,  
All wan and pale in the widow's veil  
That shrouded her shining hair.

And I had got good help of my hurt:  
And only to me some sign  
She made; and save the priests that were there,  
No face would she see but mine.

And the month of March wore on apace;  
And now fresh couriers fared  
Still from the country of the Wild Scots  
With news of the traitors snared.

And still as I told her day by day,  
Her pallor changed to sight,  
And the frost grew to a furnace-flame  
That burnt her visage white.

And evermore as I brought her word,  
She bent to her dead King James,  
And in the cold ear with fire-drawn breath  
She spoke the traitors' names.

But when the name of Sir Robert Græme  
Was the one she had to give,  
I ran to hold her up from the floor;  
For the froth was on her lips, and sore  
I feared that she could not live.

And the month of March was nigh to its end,  
And still was the death-pall spread;  
For she would not bury her slaughtered lord  
Till his slayers all were dead.

And now of their dooms dread tidings came,  
And of torments fierce and dire;  
And nought she spake,—she had ceased to speak,—  
But her eyes were a soul on fire.

But when I told her the bitter end  
Of the stern and just award,  
She leaned o'er the bier, and thrice three times  
She kissed the lips of her lord.

And then she said,—“My King, they are dead!”  
And she knelt on the chapel-floor,  
And whispered low with a strange proud smile,—  
“James, James, they suffered more!”

Last she stood up to her queenly height,  
But she shook like an autumn leaf,  
As though the fire wherein she burned  
Then left her body, and all were turned  
To winter of life-long grief.

And “O James!” she said,—“My James!” she said,—

“Alas for the woful thing,  
That a poet true and a friend of man,  
In desperate days of bale and ban,  
Should needs be born a King!”

The ballad of ‘The White Ship’ tells the story of the loss by drowning of the children of Henry I. on the 25th of November, 1120. The narrator is Berold, the butcher of Rouen, the only survivor of that terrible catastrophe. We have not room to quote from it, but it is a poem of great power.

We have not left ourselves space to say much about the sonnets, 126 in number, which comprise all those of the ‘House of Life’ before printed with many important additions to that series. With regard to several of these additions, it is evident, as the poet says, they are “still the work of earlier years.” Some of them, however, have that unmistakable strength and simple

directness which shows the masterful hand only given to the thoroughly mature work of a poet, and are finer than the finest of those the reader is familiar with in the previous volume. In the sonnet Mr. Rossetti has from the first held a place so peculiarly his own, that no comparison between him and any of his predecessors will be found satisfactory. In the gift of rendering by means of highly figurative language a passion still vital and palpitating his sonnets are more like Shakespeare's than any others; but between the rhythmic medium adopted by Shakespeare (that of a simple group of quatrains clenched by a couplet) and the sonorous swell and subtle modulations of a harmony as contrapuntal almost as that of blank verse itself (which are the characteristics of the regular sonnet of octave and sestet) there is a difference in kind. It is a singular mistake of popular criticism to suppose that the regular sonnet of octave and sestet belongs to that kind of poetry which, when speaking of the rondeau, rondel, &c., we have called “the poetry of ingenuity.” Elaborate as is the rhyme-structure of the sonnet, it belongs no more to the poetry of ingenuity than do the *rispetto* and *stornello* in which the Italian peasant expresses, in a certain predetermined and recognized form, his unsophisticated emotions. Although, in a language like ours, it does undoubtedly require considerable ingenuity to construct a satisfactory sonnet of octave and sestet, this ingenuity is only a means to an end, the end being always that a single wave of emotion shall be embodied and expressed in a single metrical flow and return; and, with this view, no other number of lines and no other rhyme arrangement, at present discovered, are so convenient as those of the regular sonnet. The crowning difficulty, however, of this form is that the rhythm of the prescribed structure has to be handled in so masterful a fashion as to seem in each individual sonnet the inevitable and natural rhythm demanded by the emotion which gives the individual sonnet birth.

This, of course, is the reason why, in many specimens of the sonnet, the beautiful thought which should display itself with perfect tranquillity in the octave lies struggling behind a web of rhymes as a fish lies gasping and iridescent in a net. When to this demand of structure there is added the demand for Shakespearean richness of presentment, which is the special feature of the Rossetti sonnet—a richness which by most writers can only be achieved in such simple structures as couplets and single quatrains, where the mere metrical demands, and especially the rhyme demands, are small—the sonnet, as exemplified in this volume, so richly laden and yet in most cases so fluent, becomes a poetic form whose difficulty is equalled by none other. Of this Shakespearean quality of richness Keats, who never departed from simple metres save in the sonnet, has, perhaps, shown more than all the other nineteenth century poets who preceded Mr. Tennyson; for, although Coleridge had a finer and rarer imagination than Keats or than any other poet who has lived since Shakespeare, his touch was too ethereal to produce in any conspicuous manner this terrene richness of work, and Wordsworth's magnificent lines are

more Miltonic in *timbre* than Shakspearean. In this quality, however, Mr. Rossetti very likely equals Mr. Tennyson (it would be hard indeed to surpass him), and surpasses all his other contemporaries; for, while Mr. Browning's coruscating lines have the brilliance of the diamond rather than the opalescence sweet and deep which we call Shakspearean, Mr. Swinburne's genius, like Shelley's, is too fiery and too absolutely lyrical to stay and achieve that soft fusion of colours which only the tamer movement of the iambic line can give.

The two following sonnets (which are in Mr. Rossetti's finest manner) will illustrate what we mean:—

TRUE WOMAN.  
HERSELF.

To be a sweetness more desired than Spring;  
A bodily beauty more acceptable  
Than the wild rose-tree's arch that crowns the  
fell;

To be an essence more envining  
Than wine's drained juice; a music ravishing  
More than the passionate pulse of Philomel;—  
To be all this 'neath one soft bosom's swell  
That is the flower of life:—how strange a thing!

How strange a thing to be what Man can know  
But as a sacred secret! Heaven's own screen  
Hides her soul's purest depth and loveliest glow;  
Closely withheld, as all things most unseen,—  
The wave-bordered pearl,—the heart-shaped seal  
of green

That flecks the snowdrop underneath the snow.

HER HEAVEN.

If to grow old in Heaven is to grow young,  
(As the Seer saw and said,) then blest were he  
With youth for evermore, whose heaven should be  
True Woman, she whom these weak notes have sung.  
Here and hereafter,—choir-strains of her tongue,—  
Sky-spaces of her eyes,—sweet signs that flee  
About her soul's immediate sanctuary,—  
Were Paradise all uttermost worlds among.

The sunrise blooms and withers on the hill  
Like any hillflower; and the noblest troth  
Dies here to dust. Yet shall Heaven's promise  
clothe

Even yet those lovers who have cherished still  
This test for love:—in every kiss sealed fast  
To feel the first kiss and forbode the last.

The following is one of the few "occasional" sonnets in the book:—

CZAR ALEXANDER THE SECOND.  
(13th March, 1881.)

From him did forty million serfs, endow'd  
Each with six feet of death-due soil, receive  
Rich freeborn lifelong land, whereon to shave  
Their country's harvest. These to-day aloud  
Demand of Heaven a Father's blood,—sore bow'd  
With tears and thrilled with wrath; who, while  
they grieve,

On every guilty head would fain achieve  
All torments by his edicts fallow'd.

He stayed the knout's red-ravining fangs; and first  
Of Russian traitors, his own murderers go  
White to the tomb. While he,—laid foully low  
With limbs red-rent, with festering brain which erst  
Willed kingly freedom,—'gainst the deed accurst  
To God bears witness of his people's woe.

*Le Public et les Hommes de Lettres en Angleterre au Dix-huitième Siècle.* Par A. Beljame. (Hachette & Co.)

THERE are probably few classes of books the general characteristics of which a reader may more fairly be justified in assuming before he has read them than French treatises on subjects of foreign literature, and especially English literature. Liberal generalization, not too accurate acquaintance with facts, and a singular incapacity to stand at any but a distinctly French point of view, are among the most prominent of

these characteristics, and the reproach of them has certainly not been taken away by M. Taine's erratic brilliancy, nor by the singular essay in which even such a critic as the late Paul de St. Victor could remark that Swift was a great man at Dover, but found himself strangely diminished at Calais. Those, however, whose duty or inclination has made them somewhat intimately acquainted with the latest French literature, know that in the last few years a great change has come over it in this respect. French criticism has lost some of its brilliancy, perhaps, but it has acquired two virtues with which brilliancy often dispenses, modesty and painstaking adherence to facts. Of these virtues the book before us is a very remarkable instance. M. Beljame, indeed, would not be a Frenchman if his book was not written in some degree to illustrate a general theory. Some of the conclusions which he draws are contestable and others certainly erroneous. But he has supported his theory and based his conclusions on a substructure of inquiry into facts so accurate, so full, and so laborious, that we hardly know a single monograph of the kind in French, German, or English with which it will not compare favourably.

The position which M. Beljame has set himself to prove, or rather the process which he has set himself to trace, is the gradual evolution of a literary "public," in the modern sense of the word, between the Restoration and the middle of the eighteenth century. His plan of proceeding is to follow the lives and literary experiences of Dryden, of Addison, and of Pope successively. The section on Dryden is the longest, amounting by itself to fully half the book. But M. Beljame has not confined himself to these three persons. He has incidentally given account of all their contemporaries in the ordinary lighter walks of literature. The most remarkable feature of his work is the extraordinary abundance of his citations and the fulness of his bibliography. The latter extends to nearly a hundred pages, with the full title of every book cited and its press-mark in the British Museum. As to the former, a great part of every page (sometimes a full half) is occupied by justificatory quotations in foot-notes. Nor should it be passed over without notice that the printing of these citations (which are all in the original tongue and carefully reproduced, even to peculiarities of spelling) is irreproachable. In short, the book in respect of scholarship leaves nothing to desire. M. Beljame has also a very considerable faculty of exposition. His account of the Collier controversy is one of the best, if not the best, which we have seen, both for adequate representation of facts and sobriety of judgment. M. Beljame's greatest weakness is an occasional tendency to over-estimate the authority of Macaulay; and he was nowhere in greater danger of this than in the present instance, for Macaulay's rhetorical instincts have undoubtedly led him to exaggerate the literary merits of Collier. But M. Beljame has read the book for himself. In most literary matters he is equally trustworthy, though, in common with other French critics, he hardly seems to do justice to Swift. We are less disposed to agree with him in some matters of a more strictly biographical character. He is inclined to

be too severe on Dryden, and to look too favourably on Pope. In regarding the latter as the great apostle and in part author of literary independence, he seems to forget that the extraordinary success of Pope's translations, which was not in any proper sense the work of the public, but was procured in part by the influence of powerful friends and in part by the eagerness of more obscure persons to follow the fashion, made him independent; while he overlooks the terrible harm done to the profession of literature by the 'Dunciad.' On the other hand, he is certainly not justified in saying that "il y a lieu de croire" that the attacks on Lady Elizabeth Dryden's character were based on fact, for of positive testimony of any value there is simply none. In arguing that Dryden's silence at the time of the 'Rehearsal' was a proof of the subject condition of poets, and was due to the fear of offending the king, he forgets entirely that Dryden forbore to revenge himself on Rochester, who had offended him far more bitterly than Buckingham, when he might have done so quite safely and at no very long date after the outrage. In dealing, moreover, with the poet's conversion he has overlooked, as is the wont of most critics unfavourable to Dryden, the evidence of 'Religio Laici,' which is certainly in favour of his sincerity, and is, indeed, the most important document in the whole case. Yet it is fair to say that M. Beljame does not consider the conversion as directly mercenary, though he is, as we think, insensibly seduced by his general theory to consider it as additional evidence of the subservient position of the men of letters of the time. This is the drawback of a theory even of the most generally harmless and even probable character.

On the whole, however, M. Beljame deserves nearly as much credit for the fairness and sobriety of his judgments as for the accuracy and fulness of his facts. Indeed, a paradoxical critic determined to find fault, and despairing of finding fault in any other way, might say that the book is almost too full of facts, and that the reader, unless he happens to possess already a considerable knowledge of the time, may lose his way, or at least his head, in the wilderness of details. There may be some slight grain of truth in this, but it is a fault which we should be very glad to have more frequent opportunities of finding.

*The Voyages of William Baffin, 1612-1622.*  
Edited, with Notes and an Introduction,  
by Clements R. Markham, C.B., F.R.S.  
(Hakluyt Society.)

THE Hakluyt Society is to be congratulated on the number and general excellence of its publications. Since 1847 it has issued to its subscribers for an annual guinea more than sixty substantial volumes of early voyages, travels, discoveries, and explorations, under the editorship of some of the best scholars and investigators of the country.

There is nothing mercenary about the Hakluyt Society. Its members or subscribers are few, and its funds are limited, but the labourers are voluntary and earnest. The subjects have been generally well chosen and treated, and the publications of the Society have maintained to the present day



their price and reputation better, perhaps, than any other extended series issued by a club.

The sixty-third volume, devoted to Baffin, is annotated and edited by the enterprising secretary himself, who, as everybody knows, is a geographer and writer of distinction, a veteran in Arctic literature, to whom in a great measure is due the continued prosperity of the Society. Baffin, like Americus Vespucci, was unfortunate in having his name used to commemorate a grand discovery not his own; but it must be acknowledged that, also like Americus, he had no hand in the injustice such naming inflicted on another. It was not his doing, nor even his suggestion. His name has remained familiar not so much from any special knowledge we have of his exploits, as from his name having been given, probably by Capt. Luke Foxe, to Baffin's Bay. Baffin appears to have been a modest man, deserving well of his employers and his country. He sank himself in his enterprises, and was lucky. He wrote but little, but that little happens to have been preserved, while the journals and papers of his superior officers have been almost all lost. He was a ready writer, and, having a turn for mathematics, he supplied excellent accounts of some of the voyages in which he was employed, probably at the instigation of the Rev. Samuel Purchas. Some of these narratives fell into the hands of his friend, the omnivorous collector of voyages, and others were seen by Capt. Luke Foxe, while one or two of his original manuscripts are still extant. He is not known to have suggested or originated any expedition, as did Waymouth, Hudson, and John Smith, but was regularly employed in commercial or business enterprises, for profit and not for scientific discovery or exploration. The positions he held were always subordinate, but, so far as known, he acted well his part, and there, it still must be confessed, the honour lies. It is right and proper that this deserving old pilot, whose name has thus come down to us, should be registered by the Hakluyt Society. Great care, however, ought to have been taken, while honouring him, not to overshadow or obscure the merits of his companions or contemporaries.

We have hitherto known nothing of Baffin's antecedents and belongings. Our knowledge of him is strictly limited to the ten years between 1612 and 1622. In the former year he was already a pilot of experience, serving in Greenland; and in the latter he died, in what Purchas terms "the late Ormus business." When and where he was born, how and under what circumstances he was educated, is not known. In short, his career may be summed up in a few words, as indeed it was some thirty years ago (sufficiently well done), for the Hakluyt Society, by Mr. Randall in his 'Narratives of Voyages towards the North-West,' published in 1849. Baffin appears in the decade of active service during which we hear of him to have taken part in seven distinct commercial voyages or expeditions in search of new routes of trade. These seven voyages are:—

First, in 1612 Baffin was employed as pilot or sailing master in the *Patience* of 140 tons, one of two little vessels that Capt. Hall had induced certain London merchants to send to South-West Greenland

under his command, in search of the mines of silver that he had got an inkling of during his voyages thither in 1605-7, in the service of the King of Denmark, in search of the old lost colonies. Hall was murdered by one of the natives; the silver mines proved a delusion; the men became demoralized; and the expedition failed. A brief private journal of the voyage from the pen of Baffin, preserved by Purchas, and a still more meagre one by quartermaster Gatonby, written out some two years after the return, preserved in 'Churchill,' contain all that is known of this fourth and last voyage of Capt. Hall, the first in which Baffin's name is mentioned. The most remarkable event recorded is Baffin's observations for longitude. His method was said to be ingenious and new. His calculations indicated the true longitude within ten degrees, a calculation near enough, perhaps, to show mathematical talent, but not sufficiently accurate for practical navigation.

Secondly, in 1613 he was pilot in the *Tigre* of 260 tons, one of the fleet of seven vessels sent out to Spitzbergen by the Muscovie Company on their third or fourth whaling voyage. Capt. Benjamin Joseph was the general or admiral, and Capt. Thomas Edge the vice-admiral. Each ship had its captain, mates, sailing master or pilot, harpooners, steersmen of shallops, linesmen, surgeon, boat-swain, carpenter, coopers, sailors, labourers, and boys. The *Tigre* must have had about forty hands all told, and the smaller vessels a less number. Baffin served as one of the seven pilots. All officers were required by the Muscovie Company to keep a journal and deliver it to the Company on the return. Only two of these journals seem to have been preserved. Purchas secured that of Baffin and printed it in 1625; while that kept by Fotherby, one of the mates, was first edited from the original manuscript by Mr. S. F. Haven, and in 1860 printed in the fourth volume of the *Transactions* of the American Antiquarian Society. The voyage as a commercial venture was successful, but little or no new discovery or exploration was made.

Thirdly, in 1614 Baffin was engaged as pilot of the *Thomasine* by the Muscovie Company in another whaling voyage to Spitzbergen, under the same officers (Capts. Joseph and Edge), with an enlarged fleet of thirteen ships and two pinnaces, containing in all about seven hundred men and boys. A meagre journal kept by Fotherby is all the record we have of this the largest whaling fleet that up to that time had left England, and this also we owe to the indefatigable Purchas. It is most likely that the journals of the thirteen captains and of all the other officers were destroyed with the papers of the Muscovie Company in 1838, at the burning of the Royal Exchange. During this voyage Fotherby mentions that he and Baffin made some explorations with the shallops, while the men on shore were trying out the blubber and securing the oil.

Fourthly, in 1615 Baffin took service, as pilot under Capt. Bylot, in the little fly-boat *Discoverie*, of fifty-five tons, with fourteen men and two boys, on the third expedition up Hudson's Straits in search of the North-West Passage (then confidently believed to exist) to China and

the Moluccas. Capt. Bylot (or Byleth, as Purchas sometimes spells the name) was an experienced officer who had accompanied Henry Hudson in his famous and unfortunate voyage into Hudson's Bay in 1610-11; he was there again in 1612-13 under Capt. Button; and for a third time sailed in 1614 with Capt. Gibbons for the same destination, always in the tough little *Discoverie*, that had long before, in 1602, taken Capt. Waymouth, at the expense of the then new East India Company, in the same direction when he "lighted Hudson into the Straits," in all cases seeking the North-West Passage. Capt. Bylot, in this third voyage up Hudson's Straits, hugged and surveyed the north shore, and went as far as Cape Comfort on the north-east side of Southampton Island, where he planted the English flag. He returned without finding the passage, or anything else particularly worthy of notice. Baffin, as usual, kept a journal, an abridgment of which may be seen in 'Purchas.' The autograph manuscript unabridged, with map showing the track of the *Discoverie*, is preserved in the British Museum. It was first printed by Mr. Rundall in 1849 for the Hakluyt Society, collated with Purchas's abridgment, and the omissions and variations are carefully noted.

Fifthly, in 1616 Capt. Bylot, with Baffin again as pilot or sailing master and thirteen other men and two boys, still in the *Discoverie*, was sent out by the same company, incorporated in 1612 as "The Governor and Company of the Merchants of London Discoverers of the North-West Passage," it being understood to be their fifth (that of Hudson counted as the first) and last venture unless crowned with success. They were instructed to proceed up Davis's Strait, past Desolation, hugging the coast of Greenland, to the height of 80°, thence west and southerly to 60°, "then direct your course to fall with the Land of Yedzo about that height." How well the *Discoverie* performed this voyage and carried out these remarkable instructions may be seen in any tolerably correct map, from that of Capt. James in 1633 to that of Postlethwayte in 1750, in which are laid down the entrances of Smith's, Jones's, and Lancaster's Sounds, all of which were passed and named by Bylot and his companions in this famous voyage. Besides being pilot, Baffin seems to have acted as secretary; at least, his journal and letter to the Company, partly preserved in 'Purchas,' are all that have come down to us. Purchas unfortunately abridged the journal and omitted the map on the plea of cost, but in reality most likely because the voyage was a failure, and because no further attempts were likely to be made to find the passage in that direction. In his letter Baffin wrote: "There is no passage nor hope of passage in the North of Davis Straights, wee having coasted all or neere all the Circumference thereof, and finde it to be no other than a great Bay, as the Map here placed doth truly shew." What became of Bylot's journals and papers is not known. Baffin's modest and imperfect reports are all that we have concerning this voyage. He neither assumes nor appropriates anything to himself, but this great bay eventually took his name. Postlethwayte about 130 years ago perceived the injustice of

this, and on his large map of the world endeavoured to remedy it by this note, "Baffins, rather Bylots Bay: for Baffin, used to the North Fishery was only pilot in this voyage of 1616." And again, in a side-note, he adds, "This map, including the Bays of Hudson and Bylot, contains all the material Discoveries," &c.

Sixthly, in 1617 Baffin enlisted in the East India Company's fleet of five ships, which sailed from the Thames in February of that year, and returned in September, 1619. He served as master's mate in the vice-admiral, the Anne Royal, of 1,057 tons, Andrew Shilling master. He made some hydrographical surveys in the Red Sea, for which he was honourably mentioned by the Court of the Company in London and specially rewarded.

Seventhly, in 1620 Baffin was promoted to be master of the great ship London, which with three other ships quitted the Thames in February, Capt. Shilling, the general, sailing also in the London. This was Baffin's first command. He died early in 1622, shot at the siege of Ormuz. Details of this voyage are found in the East India Company's Court Books and in the Calendars of the Public Record Office.

We have thus briefly summed up the career of William Baffin. His story fully entitles him to respect. But we place him on a pedestal very different from that to which he has been elevated by the learned secretary of the Hakluyt Society, who has filled his pages with much irrelevant matter. Indeed, his book reminds us of the autobiography of Major Downing of Downingville, "in which I tell a great deal more about my grandfather than I do about myself." The introduction, of nearly sixty pages, faced with an unsuccessful portrait of Sir Thomas Smith, involves a humiliating waste of good materials to eke out a false estimate of honest Baffin. The better part of these materials had already appeared in Mr. Haven's introduction and notes to 'The Voyage to Spitzbergen,' attributed by him to the pen of Robert Fotherby, and printed, as already stated, by the American Antiquarian Society. The substance has been applied by Mr. Markham to Baffin, with some important additions and much irrelevant matter. Mr. Haven's valuable hints are not sufficiently acknowledged. There is little new matter in Mr. Markham's introduction or volume that is of any consequence. All of the materials are already in print and easily accessible. There was no necessity for bringing together everything that is known of Hall's fourth voyage, the two largest whaling fleets of the Muscovie Company, and the last two voyages of Bylot, describing the whole as the "recorded voyages" of William Baffin, and awarding to him all the glory and responsibility. The book is a work of scissors and paste very well put together, indexed, and prefaced, but it is not worthy of Mr. Markham. The errors of omission and commission, editorial and typographical, which occur throughout the volume need not be noted in full, but we give an example or two. On page xxix of the introduction the author puts Buton in command of the Discoverie instead of the Resolution, and on the next page makes him winter at Port

Nelson on the eastern, instead of the western, side of Hudson's Bay. In many places he writes of Baffin's Arctic discoveries, when the facts lead only to the voyages of Bylot and his companions in the Discoverie in search of the North-West Passage, or of the whaling fleets at Spitzbergen. These repeated exaggerations are unpardonable. On page xxx he speaks of "Baffin's great discovery" when he refers to the voyage of 1616 under Bylot; and on page liii he shows the "names given by Baffin during the voyage" of 1616. On page lii: "The fame of Baffin mainly rests upon the discovery of the great bay," &c., as if he were in command. On page lv he cites "Hexham's edition of Hondius" of 1636, when he really means the English edition of Mercator of that date. In a note on page 8 for "east" read *west* coast; on page 158 for "Quinira" read *Quiuira*; and on page 113 for "Randall" read *Rundall*. Some of these slips may seem trifling, but there are many of these trifles.

*The Elements of Jurisprudence.* By Thomas Erskine Holland, D.C.L. (Oxford, Clarendon Press.)

*An Analysis of Criminal Liability.* By E. C. Clark, LL.D. (Cambridge, Pitt Press.)

Or late years a change has gradually come over the mental attitude of English lawyers with respect to jurisprudence and to foreign modes of considering it. That attitude has ceased to be one of indifference, and has become one of interested inquiry. This change has been in a great measure produced by the writings of Bentham, Austin, and Sir Henry Maine, but doubtless to a considerable degree also by the revived study of Roman law. As might have been expected, the growth of interest in jurisprudence has been accompanied by the appearance of several new works on the subject. Among those works that of Prof. Holland certainly takes a high place. The author is at great pains to convey a clear idea of the modern meaning of the word "jurisprudence." He points out that originally among the Romans the word meant simply a knowledge of law, just as *rei militaris prudentia* signified a knowledge of the conduct of warfare; and he shows that in the time of Ulpian the meaning of the word had been greatly altered and enlarged, and the subject itself had come to be conceived of as a branch of philosophy. He also notices the frequent improper use, apparently for no other reason than the sake of euphony, of the word at the present day by the French and ourselves; and instances our use of the term "equity jurisprudence" to denote merely a particular branch of law. Prof. Holland then defines jurisprudence as a "formal science" as opposed to a "material" one, that is, as dealing "rather with the various relations which are regulated by legal rules than with the rules themselves which regulate those relations"; and he illustrates the definition in this way:—

"If any individual should accumulate a knowledge of every European system of law, holding each apart from the rest in the chambers of his mind, his achievement would be best described as an accurate acquaintance with the legal systems of Europe. If each of these systems were entirely unlike the rest, except

when laws had been, in the course of history, transferred from one to the other, such a distinguished jurist could do no more than endeavour to hold fast, and to avoid confusing, the heterogeneous information of which he had become possessed. Suppose, however, as is the case, that the laws of every country contain a common element; that they have been constructed in order to effect similar objects, and involve the assumption of similar moral phenomena as everywhere existing; then such a person might proceed to frame out of his accumulated materials a scheme of the purposes, methods, and ideas common to every system of law. Such a scheme would be a formal science of law, presenting many analogies to grammar; the science of those ideas of relation which, in greater or less perfection, and often in the most dissimilar ways, are expressed in all the languages of mankind."

Prof. Clark's little book is the substance of lectures delivered by him upon those portions of Austin's work on jurisprudence which deal with the "operation of sanctions." The character, end, and operation of criminal sanctions, and the degrees of criminal liability, including the bearing of intention, malice, inadvertence, insanity, &c., upon the character of actions, are fully discussed; and the positions in the text are supported by many references to cases decided in the English courts as well as to the Roman 'Digest' and other works. Students of jurisprudence will find much to interest and instruct them in the work of Prof. Clark as well as in the larger work of Prof. Holland.

#### NOVELS OF THE WEEK.

*The Beautiful Wretch, and other Stories.* By William Black. 3 vols. (Macmillan & Co.)

*The Vicar's People.* By G. Manville Fenn. 3 vols. (Chapman & Hall.)

*Till Death Us do Part.* By Mrs. J. K. Spender. 3 vols. (Hurst & Blackett.)

*With Costs.* By Mrs. Newman. 3 vols. (White & Co.)

*The Missing Note.* By Mrs. George Corbett. (Chapman & Hall.)

*Cecily's Debt.* By Mrs. A. B. Church. 3 vols. (Sampson Low & Co.)

MR. BLACK has republished the story he wrote for a special number of the *Graphic* together with two others, making, as he says on the title-page, three stories in three volumes. 'The Beautiful Wretch' is characteristic, and has a good deal, especially in the reflections which do not directly affect the story, which is in his pleasantest manner. Those qualities which have made his writings so widely popular—his good sense, his geniality, and his delicate humour—go a long way towards making 'The Beautiful Wretch' a successful tale; but it is not considerable enough to give scope for his great gifts as a novelist. Fortunately he has denied himself the luxury of introducing an anecdotalist, full of good stories and odds and ends of miscellaneous learning. There is, however, an arch old admiral, but, as he is not one of the principal characters, his archness is not particularly obtrusive. The very young man who is brother to the beautiful wretch and several more pretty sisters is perhaps the best figure. He is drawn with wonderful fidelity, vivacity, and humour. It is equally impossible to help laughing at him and liking him. As for the heroine, her nickname is the one thing about her to which one must object. It



seems to be entirely inappropriate, but to be sure it was given to her by the arch old admiral, and one must blame him for the aimless little joke, which after all supplies a more or less attractive title to an amusing and very readable story. To 'The Four Mac Nicols' a note is prefixed, stating that it was originally meant for young people, but that subsequently the writer thought it might be interesting to grown-up folk, especially as parts of it are based on fact. It is a Highland story about fishing. Perhaps it can hardly be called a story at all, as it has no plot; it is merely a picturesque statement of the way in which four boys gradually became successful fishermen. 'The Pupil of Aurelius' is even slighter. It is not at all worthy of Mr. Black.

It is hard to see the particular appropriateness of the title which Mr. Fenn has given to his tale. In one sense, no doubt, the inhabitants of any English parish whose incumbent does not enjoy the great tithes may be called "the vicar's people," but when we find the expression used as the title of a novel we also expect to find that the relations between vicar and people bear at least an important share in influencing the events narrated. In the present case it would seem likely that Mr. Fenn may have had some such scheme originally, and have been diverted from it as the story went on. The vicar and the hero appear together at the opening of the book, the former being apparently intended as a foil to the latter—the contemplative man beside the active. Afterwards he subsides into one of the less important places among the secondary characters, and only comes in contact with his "people" in a rather farcical scene, where the fishermen bring an offering of mackerel and hake as an appropriate contribution to harvest festival decorations. The vicar, like a sensible man, accepts in earnest the gift meant half in mockery, and his people are his allies for ever. But this has little or no effect upon the fortunes of Geoffrey Trethick, with whose adventures we are chiefly concerned. These are told with much spirit, though we cannot accept as probable the conduct of Geoffrey in allowing all his friends, including his *fiancée*, to believe him guilty of a serious offence, the evidence of which as against him is by no means overwhelming, simply because, so far as we understand, he is too obstinate to deny it. There is plenty of "sensation" in the story—all about mines and disused shafts, and the like. In one scene Mr. Fenn has distinctly committed a breach of what may be called the truth of fiction. There can be no doubt that, according to all the rules of the English language, the person whom Tregenna throws down the shaft is his deserted mistress, and no one else; so that when the reader finds her alive and above ground in the next chapter, he has a right to feel not only as surprised as the would-be murderer, but also a little disgusted, as one upon whom a rather clumsy sleight-of-hand has been played.

Mrs. Spender's sketch of a hapless marriage is sadly lifelike. It is piteous to mark the gradual crushing out of hope and trust in the bright, sensitive nature of the heroine as the selfish Neill Herdmann, who has won her from his manlier friend, Hugh Petherick, in spite of an

early promise, shows more and more of the lower depths to which mere self-pleasing may reduce a man. The stages from reckless speculation to crime, the steps of domestic estrangement, are forcibly detailed, and perhaps the skilful picture of the commonplace shipwreck of two lives may be morally worth the pain it produces. But as a work of relaxation or amusement no one would recommend it. The fine character of Hugh is the only relieving feature of the sombre tale. As a piece of moral writing, however, it is just and able; the no-principle and half-principle of husband and wife being clearly brought out against the religious constancy of the hero. A few lapses of style—"acquaintanceship," "lady friend," a redundant "and" with the relative—may be noted as slips to which the author is generally superior.

'With Costs' is both clever and entertaining. The writer carries the reader pleasantly along, and sustains his interest until he has read the last chapter. On the whole, there is not too great a strain upon our imagination in the circumstances by which the mystery is created. The loving father and estimable citizen who is identified with the despised money-lending firm of "Blair & Co." reminds the reader a little of the traditional crossing-sweeper, and of the other traditional men with two existences, whose motto in private life is "non olet nummus"; but there is no reason to doubt that the combination is fairly common in London. Mrs. Newman deals with "Blair & Co." in a sufficiently ingenious manner, and perhaps the best point in her character as a writer of fiction is that the personages of her story are fresh and lifelike. There is much that is not quite original in the story, as the exchange of personality between two young children, the eavesdropping of a confidential clerk, the victimization of a matchmaking mother; but the natural and straightforward manner of narration hides what in this case are only minor faults.

Mrs. Corbett has written a very moral novel on what is, by her own showing, a somewhat flimsy foundation. A bank-note is stolen from a virtuous young man, the consequence of which, mainly by his own stupidity, is the death of himself and his wife. The note reappears, towards the end of the story, in the pocket of the robber, but in the mean time the children of the victim have made honourable positions for themselves. The plot of the story is quite as weak as the thread on which it is strung; and, indeed, there remains little to attract the reader unless it be the style and the moral lessons. Of the style a very good idea may be formed from this description of two of the principal characters in the book:—

"And the heroine of the day! We need not describe her looks! All we need say is, that she is lovely. Let the indulgent reader summon before his mental vision all that he considers *beautiful* in woman, and he will behold—Edith! Let him imagine all that is *charming* in woman, and he will behold—Edith! Let him dwell upon all that is *good* in woman, and he will behold—Edith! As for Willie, who is also here to-night, he is Edith's brother, and like her."

The moral lessons in Mrs. Corbett's story are of the orthodox kind—virtue triumphs and is happy, whilst vice meets punishment

sooner or later. The only flaw in the teacher's argument is the narrative which constitutes the groundwork of her romance, and which represents a virtuous father and mother starved to death, and leaving their children to be "beggarly dependents."

'Cecily's Debt' is tedious. The story is so uninteresting that no vivacity of style and no cleverness in the drawing of character could have made it attractive. Unfortunately both Mrs. Church's style and characters add to instead of diminishing the dulness of her new novel. To tell a story almost entirely by means of conversations, to fill it with the most modern allusions, to lay the scene in well-known and lively places and in gay society—all these may help to tickle the palate of the exhausted reader, but they are not enough, and Mrs. Church seems to have nothing else to offer. The story consists in following the results of a girl's obstinately clinging to a disreputable friend whom she is stupid enough to suppose to be immaculate. It is astonishing that a writer can fail to see how it detracts from her heroine to represent her as being a person of the dullest perception. Her obstinacy alone could be excused as firmness, but here it is mixed with a want of sense. Undoubtedly her stanchness to her friend is an admirable quality in itself, and all the more creditable because it costs her so much to maintain. The young man, who is particular, naturally objects to seeing his future wife going about with a lady of no reputation, and quarrels ensue. The engagement is broken off and then it is renewed. Once more broken off, owing to a mistake due to an intercepted letter, it is at last renewed, and all comes right. It would not be possible to fill three volumes with such a plot and avoid putting in a good deal of rather irrelevant matter. 'Cecily's Debt' is in the main a flood of pure gossip, without object, and even without the spice which is sometimes given to gossip by ill-nature.

#### SCHOOL-BOOKS.

*Outlines of the World's History.* By W. Swinton. (Blackie & Son.)

THIS volume purports to give in 517 octavo pages of tolerably large print a summary of the history, political and intellectual, of the entire civilized world from the first dynasty of Egypt to the proclamation of the Emperor of Germany in 1871. The same narrow limits include also twenty-eight maps, a number of woodcuts, and "analytic synopses" or retrospects taken at each important halt in the narrative. The text proper combines, as might be expected, the merits and defects of an index. It is extremely unreadable in consequence of the number and incoherency of its facts and the too frequent division of the page into paragraphs. The philosophy also is delivered in the same jerky style. Nevertheless, it is not to be denied that both the facts and the philosophy are taken—and correctly taken—from the best authorities, and that the maps, though small, are as a rule well selected and executed. One of these, however, illustrative of Europe at the close of the sixth century after Christ, is wrong in some important details which are rightly stated in the text. The author, an American schoolmaster, says that the book "has grown out of a great deal of experimenting with classes," and it may be that a young scholar could derive from the work a clear notion of some period of history. But in our opinion the continuity of all history, which Mr.



Swinton specially tries to enforce, is not made very clear, for the facts are so many as to be confusing, while the comments are not bold or lengthy enough to be impressive.

*The Historical School Geography.* By Charles Morrison, M.A. (Simpkin, Marshall & Co.)

BEFORE we can say a single word in praise of this volume it will have to undergo a most searching and thorough revision. The author claims as special features of his work the description of the European colonies immediately after the countries to which they belong, and the introduction of a brief historical sketch of each country, and a note on "eminent persons" connected with it. Judiciously dealt with, these topics, although not strictly geographical, would have enhanced the value of a school manual. The author, however, appears not to be possessed of the critical acumen which would enable one to condense a nation's history into a few pregnant sentences. In the case of France, for instance, he begins with Clovis, "who introduced Christianity and laid the foundation of the French Empire," and, without a single reference to intervening events, passes on to the fourteenth century and the hundred years' war between England and France. The "eminent persons" have been selected with little discrimination. Handel, Haydn, and Mendelssohn are the musical representatives of Germany, whilst Beethoven, far greater than any of them, is passed over; Goethe, Schiller, and Schlegel are mentioned, but not Lessing. In France we are introduced to Corneille, "a great tragedian," whilst Molière is ignored. Such countries as Austria, Hungary, Russia, Norway, and Turkey are not credited with having produced "eminent persons" at all. In strictly geographical respects the book abounds in errors. Muscat, it is said, is the capital of Arabia; Socotra belongs to Oman; Tripoli only belongs nominally to Turkey, whilst the ruler of Fezzan is "a tributary vassal, although he assumes the title of sultan." The least satisfactory portion of the volume is undoubtedly that which deals with Africa. The Cameroon mountains "extend along the west coast from the river Congo to the Orange river"; whilst on the east coast the "Laputa mountains run west of the territories of Sofala and Mozambique." The Congo "rises in the neighbourhood of Tanganyika," and the Zambeze "has its source in Lake Dilolo, in the neighbourhood of lakes Ngami and Nyassa." Wonderfully confused is the author's account of the "natives" of Africa:—"There are Moors in the north, Kafirs and Hottentots in the south, Copts in the east, and Hamites in the interior. But all may be arranged in two divisions: (1) Arabs in the north and east; (2) negroes throughout all the other regions. The Arabs speak the Arabic language and are mostly Mohammedans, except in Abyssinia, where a corrupt form of Christianity is professed. The negroes speak a language peculiar to themselves, called Mandingo." Gross misstatements such as these are unpardonable, and teachers should beware of a book which is so utterly untrustworthy.

*Earth, Air, and Water.* By C. A. Martineau. (Routledge & Sons.)

THIS little book, says the author, is "an attempt to give life and interest to teaching which too often a matter of definitions, and shapes which have no clear ideas connected with them." It aims at awakening the child's interest, and "making learning an affair of the mind as well as of the memory." The attempt deserves, we think, to be successful; but in such a matter as the elements of natural science no book is likely to be of much use to a child unless his teacher has the capacity of infusing interest into the subject, and no book will give the teacher that capacity. The elementary facts contained in this book, such as the meaning of north and

south, or the formation of ice and water, must be conveyed by the living voice, or they will not be conveyed at all. It is not till he has mastered these elements that the child can or will read books on nature, and thus we fear that a good deal of this book will be thrown away. If, however, an intelligent child can be got to read it, he will undoubtedly pick up a great deal of valuable information. The explanations of natural phenomena are very clearly and succinctly put, and the simple experiments by which they are illustrated might, at any rate, be carried out by the help of any grown person of average intelligence. There is an interesting account of volcanoes and their action, and a vivid sketch of several famous earthquakes and eruptions. We are told about rivers, glaciers, icebergs, the formation of chalk and coral, why the sea is salt, and why it is cold on the top of Mont Blanc. Lastly, the motion of the earth is explained, and a short sketch of its inhabitants is appended. The book is altogether a compact and interesting introduction to the elements of physical science.

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

- Christie's (T. R.) *Methodism a Part of the Great Christian Apostasy*, cr. 8vo. 3/6 cl.  
Hood's (Rev. F.) *Christmas Evans, the Preacher of Wild Wales*, 8vo. 7/6 cl.  
Malleson's (Rev. F. A.) *The Acts and Epistles of St. Paul*, 12/

###### Literature.

- Walsh's (Rev. W. J.) *Plain Exposition of the Irish Land Act of 1881*, 8vo. 2/ swd.

###### Poetry.

- Cook's (K.) *The Guitar Player, with Sundry Poems*, 3/

###### Music.

- Methodist Sunday-School Tune-Book, No. 331, cr. 8vo. 2/6 cl. limp; No. 332, cr. 8vo. 2/ cl.

###### History and Biography.

- Bingham's (Hon. D. A.) *The Marriages of the Bonapartes*, 2 vols. cr. 8vo. 21/ cl.  
Culross's William Carey, cr. 8vo. 2/6 cl. (Men Worth Remembering.)  
Emerson's (G. R.) W. E. Gladstone, a Political and Literary Biography, cr. 8vo. 6/ cl. gilt.  
Nimmo's Library of Biography: *Eminent Lives, Biographies of Remarkable Men and Women*, &c., cr. 8vo. 2/ each, cl. Plumtree's (C. E.) *General Sketch of the History of Pantheism*, 2 vols. 8vo. 18/ cl.  
Sketch of the Life and Labours of Mr. Alderman Guest, by T. Beggs, cr. 8vo. 3/ cl.  
Worthies of the World, containing Lives of Great Men of all Countries and all Times, roy. 8vo. 7/6 cl. gilt.

###### Geography and Travel.

- Du Chailly's (P. B.) *Land of the Midnight Sun*, with map and illustrations, 2 vols. 8vo. 36/ cl.  
Old Yorkshire, edited by William Smith, with an Introduction by the Rev. Canon Raine, Vol. 2, 8vo. 7/6 cl.  
Sonnenstein's Royal Relief Atlas, Part 1, 6/; Part 2, 6/; Part 3, 8/6; Part 4, 6/

###### Philology.

- Spurrell's (W.) *Practical Lessons in Welsh*, 12mo. 2/6 cl.  
Werschoffen's (Dr. F. J.) *Technical Vocabulary*, English-French, for Scientific, Technical, and Industrial Students, 12mo. 3/ cl.

###### Science.

- Eder's (J. M.) *Modern Dry Plates, or Emulsion Photography*, edited by H. Baden Fritchard, cr. 8vo. 3/ swd.  
Jaga's (W.) *Inorganic Chemistry, Theoretical and Practical*, cr. 8vo. 2/ cl.

###### General Literature.

- Adams's (W. H. D.) *Young Marmaduke*, cr. 8vo. 3/6 cl.  
Bennett's (Mrs.) *Jane Shore, or the Goldsmith's Wife*, 2/ cl.  
Boys' Own Annual, Vol. 3, 4to. 7/6 cl.  
Buchanan's (R.) *God and the Man*, 3 vols. cr. 8vo. 31/6 cl.  
Calendar Tiles, Drawings by G. F. B., Verse by C. D. B., 2/3  
Children's Menu, dished up by André to suit all Tastes, 5/ cl.  
Chudleigh's (M. E.) *Charity in Essence and Operation, and other Treatises*, cr. 8vo. 2/6 cl.  
Coleridge's (C. R.) *An English Squire, a Novel*, cr. 8vo. 6/ cl.  
Conklin's (J. M.) *Out in God's World, or Elsie's Story*, 5/ cl.  
Crows Patch, and other Stories, adapted from the Myths of Mother Goose, by Susan Coolidge, illustrated, 12mo. 3/6  
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Land, a Journal for all interested in Land and House Property, Vol. 1, January 20th to August 6th, 1881, 20/ cl.  
Life of Manie Waugh, Tailor in Dalkeith, written by Himself, illustrated by Cruikshank, cr. 8vo. 3/6 cl.  
Marryat's (F.) *My Sister the Actress, a Novel*, cr. 8vo. 3/6 cl.

- Meade's (L. T.) *Mother Herring's Chicken*, illust., 2/6 cl.  
Miles's (H. D.) *Pugilistica*, Vol. 3, cr. 8vo. 10/6 cl.  
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Mitford's (Mary R.) *Village Tales and Sketches*, 12mo. 2/ cl.  
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Pleasant Picture Book for the Young and Good, 2/6 cl.  
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Reid's (H. G.) *Old Oscar, the Faithful Dog*, illustrated after original sketches by Landseer, Wilkie, and Weir, 5/ cl.  
Riddell's (Mrs. J. H.) *Alaric Spenceley*, 3 vols. cr. 8vo. 31/6  
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Tillotson's *Great Discoveries and Daring Deeds*, cr. 8vo. 5/ cl.  
Universal Instructor, or Self-Culture for All, roy. 8vo. 7/4 cl.  
Ward & Lock's *Book of Farm Management and Country Life*, 8vo. 7/6 cl.  
Wilson's (Elix.) *Lights and Shadows of Ancient European Mythology, Language, and History*, cr. 8vo. 6/ cl.

##### FOREIGN.

###### Theology.

- Breest (E.): *Johannes der Täufer*, 2m.  
Bräcke (J.): *Der Brief an Diognetos*, 3m.  
Fischer (O.): *Bonifatius, der Apostel der Deutschen*, 6m.  
Hasak (Y.): *Luther u. die Religiöse Literatur seiner Zeit bis zum J. 1520*, 3m. 60.  
Küchler (F.): *Zur Freiheit d. Gewissens*, 6m.  
Schütz (L.): *Thomas-Lexikon*, 3m. 80.

###### Fine Art.

- Rubenbriefe, gesammelt v. A. Rosenberg, 8m.  
History and Biography.

- Ribbeck (W.): *Friedrich I. u. die Römische Curie*, 2m. 60.  
Stumpf-Brentano (K. F.): *Die Reichskanzler d. X., XI., u. XII. Jahrh.*, Vol. 3, Part 5, 6m. 48.

###### Geography and Travel.

- Leichhardt's (L.) *Briefe an seine Angehörigen*, hrag. v. G. Neumayer u. O. Leichhardt, 5m.  
Meyer (A. B.): *Bilderschriften d. Ostind. Archipels u. der Südsee*, 20m.

###### Philology.

- Boltz (A.): *Die Neugriechische Sprache*, 4m.  
Genthe (H.): *De Proverbiis Romanorum ad Animalium Naturam Pertinentibus*, 1m.  
Grill: *Hundert Lieder d. Atharva-Veda übersetzt*, 3m.  
Heerdegen (F.): *Lateinische Semasiologie*, Part 3, 1m. 80.  
Levy (J.): *Wörterbuch üb. die Talmudim u. Midraschim*, 6m.  
Maitráyan Samhitá, hrag. von L. v. Schroeder, Book 1, 8m.  
Swoboda (H.): *Thukydideische Quellenstellen*, 2m.  
Unger (G. F.): *Der Sogenannte Cornelius Nepos*, 3m.

###### Bibliography.

- Steiff (K.): *Der Erste Buchdruck in Tübingen (1498-1534)*, 6m

###### Science.

- Collectanea Mathematica in memoriam Dominici Chelini, ed. L. Cremona et E. Beltrami, 20m.  
Hoppe (J. I.): *Psychologisch-physiologische Optik*, 6m.  
Jahresbericht üb. die Fortschritte der Chemie, hrag. v. P. Fittica, für 1880, 10m.

#### NOTES ON THE STRUCTURE OF SHELLEY'S 'PROMETHEUS UNBOUND.'

##### III.

IN Act III. sc. iii. Prometheus sends this feminine spirit to announce throughout the universe the final victory of Good over Evil: "Once again outsped the sun around the orb'd world"; and she on her return (sc. iv.) describes the effects of this announcement; yet before her return from this rapid mission the Spirit of the Earth, the guide of Prometheus and his companions almost immediately after the departure of the other, tells Asia that he is grown wiser "within this day," and relates the great musical announcement and the like effects of beatific transformation following it, as witnessed by himself "lately" when his path lay through a great city, first in the night and then when the dawn came; which night and dawn, with the "lately," throw back the restoration certainly before the Spirit of the Hour could have proclaimed it, strictly even before the noon-triumph of Prometheus. Nor does this Spirit's delay after the proclamation, "I wandering went among the haunts and dwellings of mankind," affect the anachronism. Finally, at the end of the drama, as we read in Demogorgon's concluding speech, we are still in the very day of the catastrophe:—

This is the day which down the void abyss  
At the Earth-born's spell yawns for Heaven's despotism.

It is assuredly no very high work, thus extorting from a great poem an exact account of its employment of every hour, as if it were a prisoner at the bar whose defence rested on an alibi; but zealous and accurate students will not disdain it in its own lower sphere any more than such students disdain precise measurements of proportion in great works of painting and

sculpture. And, not to speak of similar investigations concerning other dramas, men no less justly eminent than Jean Paul Richter and De Quincey have applied such criticism to the period of the action of 'Paradise Lost.\*

III. Is there any possible conciliation of the two caves in Act III. sc. iii? Prometheus is no sooner released than he describes elaborately to Asia and her fair sister nymphs a certain forest cave, with fountain and stalactites, "A simple dwelling, which shall be our own," and yet more elaborately the mode of life he and they shall lead there. Then he sends the Spirit of the Hour on her swift errand of proclamation, which done, "Return; and thou shalt dwell beside our cave," i.e., the cave which he has just described. Then immediately he invokes the Earth, "O, Mother Earth!" who exults in the warmth of immortal youth already circling through her marble nerves, and the blessedness which shall henceforth be the dower of all her children, and then describes elaborately a certain cavern where her spirit was panted forth in anguish under the evil domination of Jupiter—an oracular Delphic cavern, also in a forest, but distinguished by a noble temple, whose image ever lies in a windless and crystalline pool; and she tells Prometheus, "This cave is thine," and calls the child Spirit of the Earth to guide him and his company to it,

beyond the peak  
Of Bacchic Nysa, Menad-haunted mountain,  
And beyond Indus and its tribute rivers.

Again, is there any possible conciliation of the two temples (apparently meant for one and the same), as characterized in this single speech of the Earth before and after the Spirit has been called? Here is the first in the poet's own words, surely a temple of Evil:—

There is a cavern where my spirit  
Was panted forth in anguish whilst thy pain  
Made my heart mad, and those that did inhale it  
Became mad too, and built a temple there,  
And spoke, and were oracular, and lured  
The erring nations round to mutual war,  
And faithless faith, such as Jove kept with thee.

Here is the second from the same speech, surely a temple of Good:—

Beside the windless and crystalline pool,  
Where ever lies, on unersing waves,  
The image of a temple, built above,  
Distinct with column, arch, and architrave,  
And palm-like capital, and over wrought,  
And populous most with living imagery,  
Praxitelean shapes, whose marble smiles  
Fill the hushed air with everlasting love.  
It is deserted now, but once it bore  
Thy name, Prometheus; there the emulous youths  
Bore to thy honour thro' the divine gloom  
The lamp which was thine emblem. . . .  
Beside that temple is the destined cave.

So astonishing, indeed, to my apprehension, is the irreconcilable duality pervading these last two scenes of Act III. (which originally concluded the drama)—the two records of the effects of the proclamation of the triumph of Prometheus, the two caves, and the two temples—that remote commentators may be pardoned if they divine and affirm a double authorship or redaction, such as scholars of our own day distinguish in the Elohist and Jehovistic legends, not fused but confused, in the book of Genesis.

IV. It may be worth while to note the passages which mark the sex and the immortality or mortality of the Hours, or Spirits of the Hours as they are termed in the *Dramatis Personæ*, although Demogorgon at their first apparition (II. iv.) simply says, "These are the immortal Hours." They are here spoken of

collectively as masculine; Asia, addressing the one with whom Demogorgon ascends, cries:—

Unlike thy brethren, ghastly charioteer,  
Who art thou?

The young Spirit with whom Asia and Panthea ascend is first spoken of in the neuter, as we often speak of a child, "How its soft smiles attract the soul!" but afterwards (III. iii. as feminine, "Ione, give her that curvèd shell," and only one of many such:—

Thou most desired Hour, more loved and lovely  
Than all thy sisters.

But in Act IV. the Chorus of Hours (not Spirits of the Hours)—the living Hours as distinguished from the foregoing dark Forms and Shadows who chant,

Spectres we  
Of the dead Hours be,  
We bear Time to his tomb in Eternity—

are again masculine, singing of themselves, And each one who waked as his brother slept  
Found the truth worse than his visions were,

it being observable that both Semichorus I. and II. have part in these lines. And it will be noted that we have dead Hours, although Demogorgon himself termed them immortal.

JAMES THOMSON.

AMBROSE GWINETT.

Sheffield, Oct. 3, 1881.

DUNCOMBE's edition of this singular narrative and others issued by Bysh and Fairburn were familiar to me fifty years ago. But the conjecture that all or any of these were reprinted from the *Gentleman's Magazine* of 1768 does not advance the question of the authorship. The first edition bears, in the catalogue of the Museum library, the conjectural date of 1731, and is there attributed to Isaac Bickerstaff, upon what authority I know not. There is no date or author's name on the title-page, and the narrative, which corresponds throughout with later editions, is written in the first person, as if by the hero.

THOMAS FROST.

14, King William Street, Strand, Sept. 28, 1881.

I HAVE found among my papers a copy of the edition to which Mr. Allen refers in your last issue. It is a chap-book of eight pages and cover, issued from the Catnach press, with three woodcuts, one of which is rudely coloured. The text is the same as that in the *Gentleman's Magazine*, 1768-9, with some omissions to bring it within the eight pages. The full title is "The Life and Adventures of Ambrose Gwinett, formerly well known to the Public as the Lame Beggar, who was tried, convicted, and hanged in chains at Deal, for the supposed murder of Mr. Collins. His surprising recovery after hanging in chains, his voyages to the West Indies and being taken by the Spaniards, among whom he met with the supposed murdered Mr. Collins. Was captured by the pirates and recaptured by the Spaniards [sic] and after many hardships returned to England. Likewise his life in verse." The story is well told, and is not unworthy of Goldsmith, if he be the writer.

JAMES BAIN.

\* \* We have received several other letters on this subject, but we cannot find space for further correspondence.

GREENE AND CINTHIO.

In his preface to Greene's 'Dramatic Works' Dyce remarks on 'The Scottish Historie of James the Fourth, slaine at Flodden':—"From what source our author derived the materials of this strange fiction, I have not been able to discover; nor could Mr. David Laing, of Edinburgh, who is so profoundly versed in the ancient literature of his country, point out to me any Scottish chronicle or tract which might have afforded hints to the poet for its composition."

It may interest students of our ancient dramatic literature to note that the main incidents of 'James the Fourth' are to be found in the first story of the third decade of Cinthio's collec-

tion of tales. Astatio, king of Ireland, takes to wife Arenopia, daughter of the king of Scotland. After a time Astatio falls in love with Ida, daughter of the Lady of Mona, and, failing in his attempt to make her his mistress, resolves to kill Arenopia in order that he may marry Ida. For this purpose he employs one of his captains. Arenopia, however, discovers their plot, and flies, disguised as a man. She is pursued, attacked, and wounded by the captain, but is rescued from his hands by a knight, who carries her to his house. The baffled captain returns to his king with a false account of her death, and Astatio, believing himself now free, sets out to offer his hand and throne to Ida; but, to his disappointment, finds that she has in the mean time married a young gentleman of Mona. Astatio's troubles are further increased by the king of Scotland, who invades his dominions in revenge for the supposed murder of Arenopia. In the mean time also the knight's jealousy is excited by his wife's attentions to their wounded guest; but Arenopia clears his mind by revealing her sex, and together they repair to the Irish court, where the now repentant king receives her joyfully, and by her good offices is reconciled to his father-in-law the king of Scotland.

Cinthio himself dramatized his story in his 'Arenopia'; but Greene could not have been indebted to this dramatic version, though he may possibly have been acquainted with it. In every respect it forms an interesting contrast with Greene's play: the Italian, in the pseudo-classic style of his theatre, coldly setting forth the story in recital; the Englishman, with true dramatic instinct, placing the whole story, from its beginning, in action upon the stage.

Greene's historic conscience must have been in a singular condition when he was induced to fasten the fabulous adventures of Astatio on the pious James IV. of Scotland.

P. A. DANIEL.

SPYRIDON ZAMBELIOS.

On the 22nd of August Spyridon Zambelios, an eminent Greek scholar, died at Zug, in Switzerland. He was a son of the poet Johannes Zambelios, who imitated Alfieri, and whom modern Greeks consider one of their chief dramatists. Spyridon devoted himself exclusively to the study of the history of his country, its language and literature. He was gifted with a rich imagination, but had it under his control up to a certain point, and at times succeeded in combining poetic ardour with the earnestness of extensive knowledge.

In his principal work, *Βυζαντινὰ μελέται* ('Byzantine Studies,' Athens, 1859), he endeavoured to give an account of the gradual Hellenization of the Byzantine Empire in the language, customs, and the national character, and also to elucidate the unity of forms of the state. Spyridon Zambelios is somewhat inclined to indulge in historic-philosophical thoughts, or, to use his own words, in historionomical ideas, and it cannot be denied that his works generally show a certain definite tendency; otherwise they are fluent, instructive, almost captivating.

If his 'Byzantine Studies' may be called a philosophical history of the Byzantine Empire, the long introduction to his collection of national poetry (Corfu, 1852) is a philosophico-philological inquiry into the development and diffusion of the national language and of demotic poetry parallel with the course of the history of the Byzantine nation. In a small work, entitled 'Whence the Popular Word *Τραγούδι*' (Athens, 1859), he has made an attempt to trace the origin of the national poetry of modern Greece, with its characteristic appellation of *τραγούδι*, from the ancient *τραγῳδία*.

Being a poet as well as a philosopher, he gives evidence of the same tendency to generalize everything, even in his later historical and philosophical works. His activity as an historian is

\* In Mure's 'Critical History of the Language and Literature of Ancient Greece' (Vol. I., Appendix F: "On the 'Self-contradictions' of Virgil, Milton, Cervantes, Walter Scott, and other popular Authors, as compared with those of Homer") some of Milton's anachronisms in a single book of the 'Paradise Lost' are thus summarized:—"Milton informs us that when the Messiah came down from heaven [near sunset, x. 92] to judge our first parents after the Fall, Satan, shunning his presence, returned to hell by night (x. 341). On his way he meets Sin and Death on their road to Paradise in the morning (x. 329). After Sin and Death had arrived in Paradise, Adam is represented as lamenting aloud to himself 'through the still night' (x. 346). The ensuing day (assuming day to have now at last really dawned) is afterwards described by the same Adam as the day of the Fall (x. 902); in another place it is described as a day several days subsequent to that of the Fall (x. 1050)."



proved more particularly by his 'History of Crete under the Venetian Dominion.' His 'Historical Scenes' (Ιστορικά σκηνογραφήματα, Athens, 1859) are based upon accounts of the struggle and revolts of the natives to free themselves from foreign dominion. The material for his 'Cretan Marriages' (Κρητικοί γάμοι, Turin, 1871) he obtained from a manuscript of the Raccolta Correr in Venice, which Pashley had already made use of for his 'Travels in Crete.' The former of these two works is more historical in character, the latter more romantic.

In his 'Italogræca' (Ιταλοελληνικά, Athens, 1869) the rich material furnished by the parchment records of Græco-medieval times in the archives in Naples and other collections in Lower Italy served him as a foundation for his favourite historical and linguistic investigations. He there endeavours to point out what influence the iconoclasts exercised upon Italy owing to the emigration of the many monks from Byzantium to the more pious atmosphere of Italy.

For several years past Spyridon Zambelios had again taken up his residence in Italy, and devoted his leisure hours, in his charming villa in Antignano, near Leghorn, to compiling a large etymological dictionary, in which the relationship between the Greek roots and the corresponding ones in the Romanic and Celtic languages were to be pointed out. Criticism has dealt rather hardly with this last work of an otherwise very talented writer ('Parlers Grecs et Romains,' one vol., Paris, Maisonneuve, 1879). It was, however, just such a book as might be expected from a man with great natural gifts and also well informed, but in whom philosophy and imagination, history and romance, philology and the spirit of a *dilettante*, were very closely associated. His works will, nevertheless, always be regarded as marking an epoch in the history of modern Greek literature.

#### THE INTERNATIONAL LITERARY CONGRESS.

##### II.

Vienna, Sept. 27, 1881.

THE subject of international copyright with the United States was placed in a new light before the International Literary Congress. Heretofore it has been considered almost exclusively as a question in which Great Britain has the chief interest. The truth is that English authors have companions in misfortune; their German brethren complain as bitterly as they do that enterprising publishers in the United States reprint German works there without any consideration for the feelings or pockets of the authors. In like manner French books are translated without the French author reaping any reward.

Before referring in detail to the conclusions arrived at by the Congress with regard to international copyright between the United States and Great Britain, I may summarize the proceedings of the Central Committee of the International Literary Association relative to the draft of a proposed convention on the subject. That convention provided that if an English book were reproduced in the United States by a publisher there within three months after its appearance in England, and after the fulfilment of certain conditions as to registration, the English author would enjoy copyright in the United States on the same terms as a citizen of the country. The French committee of the Association objected to the conditions as to the limit of time and to registration, contending that a period of three months was far too short, and that a second registration was a mistake. Here it may be well to insist upon the principle which the Literary Association upholds, and which has been ratified in the Congress at Lisbon. This is that the recognition of the author's right of property in his work is contravened by any other formalities being required of him than registration in the country wherein it first appears. It is held that one registration ought to suffice, and that the author who has copyright, say in England,

should enjoy as a matter of course copyright in all countries with which England may have a copyright convention. This arrangement has been adopted in a convention concluded a year ago between France and Spain. The first article of that convention is worded as follows: "From the day of this convention being carried into effect, the authors of literary, scientific or artistic works, or their assigns, who can prove their right of property, or its partial or entire cession, in one of the two contracting states, conformably to the legislation of that state, shall enjoy corresponding rights in the other state, and shall be allowed to do so on the same terms as natives thereof, on this sole condition and without other formalities." The last clause has been emphasized as essential. The rule that holds good concerning a coat or a watch ought, in the opinion of the International Literary Association, to hold good with regard to literary property also.

It is obvious that the proposed convention between the United States and Great Britain falls far short of the ideal of the International Literary Association. The discussion on the subject was begun by Mr. Edward King, a United States author of great merit, who is making his mark on his country's literature. Mr. King considered the subject from a trade rather than a theoretical point of view, setting forth the difficulties which the publishers of his country have raised to international copyright in any form, and contending that whatever they were disposed to grant ought to be thankfully accepted. Mr. Edward Jenkins maintained that, from the English author's point of view, the question at issue did not concern publishers at all, and that so far as the views of publishers in either country influenced negotiations the result would not be beneficial for authors. After considerable discussion, a resolution was adopted by the Congress to the effect that it was desirable a copyright convention should be concluded between Great Britain and the United States as speedily as possible, and that the interests of authors rather than the wishes of publishers should be considered in such a convention. In addition, a further resolution, moved by Dr. Weichel, of Berlin, and adopted, expressed the hope and desire of the Congress that a copyright convention should be concluded between Germany and the United States immediately after or at the same time as the one just referred to. Dr. Weichel stated many facts showing how urgent was the need for his countrymen being protected against the appropriation of their literary labours. It appears that a publication has been started in the United States for reprinting all current German books which are in demand among the readers of German. Formerly the market for such books was supplied exclusively by German publishers, and the books thus sold yielded some return to their authors. Now, however, a German author sees his books popular in the United States, but obtains nothing from their sale there. The same thing applies to French authors whose works are translated by enterprising citizens of the United States.

It is significant and worthy of note that the demand of authors for justice at the hands of the people of the North American republic no longer proceeds from England alone. Whilst England was chiefly affected by the reproduction of English books, the publishers and citizens of the United States turned a deaf ear to demands for redress. There has always been a stronger feeling across the Atlantic to listen to complaints from other countries than England. Should this feeling continue, the problem of international copyright may soon be solved. It might be advisable for English negotiators to act in concert with their brethren in France, Germany, and other countries, in order that the equitable principles of the International Literary Association may form the basis of a German international convention. If the discussions and resolutions of the International Literary Con-

gress should lead to such a result a second Congress of Vienna may take a higher place in history than the first.

Among the minor resolutions adopted by the Congress was one by M. Lyon-Caen, to the effect that it is desirable that Roman letters should be substituted for Gothic ones in German books. To this proposition of a Frenchman the German members of the Congress gave their hearty assent.

Such a gathering as this does much useful service in the non-official work of its members. At Vienna, as in the other cities where these congresses have assembled, men of letters who knew nothing of each other except by reputation became personally acquainted, to their common pleasure and advantage. All the delegates expressed their satisfaction with the cordiality with which the citizens of Vienna received them. Indeed, high praise must be accorded to these citizens, and in particular to the Concordia, the literary club, for the many practical marks of kindness of which the delegates to the Congress were the recipients. After the formal business was ended by a resolution that the Congress should meet in Italy next year, leaving the choice of a city to the executive committee, an entertainment was provided by M. Ulbach, M. Ratisbonne, and M. J. Lermine for the benefit of the Association's funds, and for the gratification of the educated Viennese. M. Ulbach lectured on Victor Hugo, M. Ratisbonne on poetry for children, and M. Lermine gave his impressions of Vienna. The result was to put nearly one thousand francs into the Association's coffers. I ought not to end without mentioning that Prof. Max Müller was elected unanimously to fill the office of honorary member of the English executive committee, vacant owing to the death of the Earl of Beaconsfield.

W. F. R.

#### Literary Gossip.

A HITHERTO unknown specimen of Caxton's printing has lately come to light at Cambridge, in Trinity College library. It is a Letter of Indulgence issued in the early part of the year 1480 by John Kendale, the Turcopolier of Rhodes, in order to encourage contributions to carry on the war against the Turks. The type is that used in the 'Chronicle of England,' printed in June, 1480; whilst the only edition of this Indulgence already described is printed in the larger type used in the illustrated edition of the 'Chess-Book' which has been reproduced by Mr. Figgins.

MESSRS. BLACKWOOD & SONS have in the press the authorized translation from the German of Herr Karl Emil Franzos's 'Jews of Barnow,' which has been translated into several European languages as well as into Hebrew. The 'Jews of Barnow' was Franzos's first literary attempt, and was written while he was a student at the university; but it did not appear until 'Aus Halb-Asien' had made his name familiar to the German public. The English translation is by Miss M. W. Macdowall.

The Council of the Folk-lore Society has appointed a committee to consider what would be the best means to adopt for the classification and indexing of folk-tales, and for the institution of a common standard of folk-tale terminology. The committee held their first meeting on Tuesday last, when proposals were made by Mr. Nutt, Mr. Wheatley, Mr. Gomme, and Mr. Karl Blind. Mr. Lang and Prof. Sayce wrote to offer their assistance, and the committee hope to be able at their next meeting to have some



of the materials ready for a draft report. In the mean time suggestions will gladly be received by Mr. G. L. Gomme, Castelnau, Barnes.

MISS HELEN ZIMMERN is engaged upon a work which is likely to attract attention from its novelty and the charm of its subject. She is refashioning, in language studiously simple and almost archaic, the stories told by the Persian poet Firdusi in his famous epic. The only previous attempt to present any portion of the 'Shah Nameh' to English readers was made by James Atkinson, of the East India Company's service, in 1832. This fragmentary version, which is in prose and verse, is flat in style and imperfect in scholarship, the text of Firdusi having at that time not enjoyed the advantage of Mohl's critical examination. Miss Zimmern's work, which will be entitled 'The Epic of Kings,' will be adorned with etchings by Mr. Alma Tadema, R.A., and will possess a prefatory poem by Mr. Edmund W. Gosse. The publishers will be Messrs. Marshall Japp & Co.

MR. AUGUSTUS MONGREDIEN'S essay on 'Free Trade and English Commerce' has just been translated into Japanese by Mr. Miyoi Keinoshin, and is said to be now on sale throughout Japan at a very low price. The translation is preceded by two short addresses to the reader—one by a Mr. Nomura, who has revised the rendering, and one by the translator. The former states that the leading men of the country know nothing of the true principles of political economy, and that hence they attribute the financial difficulties of Japan to an adverse balance of trade. To correct fallacies such as this, and to assist his countrymen in understanding the relative advantages and disadvantages of free trade and protection, he has assisted in translating Mr. Mongredien's volume. The translation is copyrighted for a term of thirty years, and it is in contemplation to publish shortly translations of some other publications of the Cobden Club. Permission for this purpose has been obtained from the committee by the editor of the *Japan Gazette* (an English newspaper published at Yokohama), who has taken much interest in the matter, and without whose encouragement this useful work would not have been commenced.

PROF. SIDNEY COLVIN intends to follow up his biography of Lander in the series of "English Men of Letters" by a volume of selections from his writings, which will be published in Messrs. Macmillan & Co.'s "Golden Treasury Series." In the same series will also shortly be published an edition of Sir Thomas Browne's 'Religio Medici,' edited by Dr. W. A. Greenhill.

MESSRS. MACMILLAN & Co. will publish, among works of fiction, during the coming season, Mr. Henry James's 'Portrait of a Lady'; 'Synnöve Solbakken,' translated from the Norwegian of B. Björnson; new editions of 'Hogan, M.P.,' and 'The Hon. Miss Ferrard,' by the author of 'Flitters, Tatters, and the Counsellor,' as well as a reprint of the last-named sketch with others in the same vein; a new edition of 'My Mother and I' by the author of 'John Halifax, Gentleman,' and of 'Magnum Bonum' and 'Love and Life,' by Miss

Yonge; 'The Adventures of Herr Baby,' by Mrs. Molesworth, with illustrations by Walter Crane; and 'Milly and Olly; or, a Holiday among the Mountains,' by Mrs. T. H. Ward, with illustrations by Mrs. Alma Tadema. In the "English Men of Letters" series will appear 'De Quincey,' by Prof. Masson; 'Charles Lamb,' by the Rev. Alfred Ainger; and 'Bentley,' by Prof. Jebb. Among other works of general literature announced by the same firm are a new edition of 'Milton's Poetical Works,' in three folio octavo volumes, edited by Prof. Masson; 'Pygmalion,' a poem by Mr. Thomas Woolner, R.A.; 'Visions of England,' being a series of Lyric Poems upon Leading Events and Persons in English History, by Mr. F. T. Palgrave; a new edition of 'Thirty Years, being Poems Old and New,' by the author of 'John Halifax,' and a volume of children's poetry by the same author; 'The Shakespeare Phrase Book,' by Mr. John Bartlett, author of 'Familiar Quotations'; and the following three volumes in the "English Citizen" series: 'Central Government,' by Mr. H. D. Traill, D.C.L.; 'The Electorate and the Legislature,' by Mr. Spencer Walpole; and 'The Poor Law,' by the Rev. T. W. Fowle.

The following educational works will be published by Messrs. Macmillan & Co. within the next few months: 'Elementary Lessons in the Science of Agricultural Practice,' by Prof. H. Tanner, and 'Further Steps in the Principles of Agriculture,' by the same author; 'Elementary Lessons in Electricity and Magnetism,' by Prof. Silvanus Thompson; 'A Course of Instruction in Zoology (Vertebrata),' by Prof. T. J. Parker; 'Elementary Trigonometry,' by Rev. J. B. Lock, assistant-master at Eton; and 'Geometrical Exercises for Beginners,' by Mr. Samuel Constable. Among classical works will appear 'A School Greek Grammar,' by Prof. W. W. Goodwin; in the "Classical Series," 'Select Orationes of Lysias,' edited by Mr. E. S. Shuckburgh; 'Virgil's Æneid, Books II. and III.,' edited by Mr. E. W. Howson; and Plutarch's 'Life of Themistocles,' edited by Rev. H. A. Holden, LL.D.; and Mr. S. H. Butcher's 'Demosthenes,' in the series of "Classical Writers." Of works on modern language and literature are announced: an edition of Butler's 'Hudibras, Part I.,' with notes by Mr. Alfred Milnes; 'The Organic Method of Studying Languages: I. French,' by M. G. E. Fasnacht; in the new series of "Foreign School Classics," Corneille's 'Le Cid' and Molière's 'Les Femmes Savantes,' and a 'Grammar and Glossary of the French Language in the Seventeenth Century,' each edited by M. Fasnacht; and the "Globe Readers," compiled and edited by Mr. A. F. Murison, M.A., and profusely illustrated.

MESSRS. RIVINGTON have in the press several theological works. Among them are: the third volume (containing the New Testament) of 'The Annotated Bible,' edited by the Rev. J. H. Blunt; 'Ecclesia Anglicana, a History of the Church of Christ in England, extending from the Earliest to the Present Times,' by the Rev. A. C. Jennings, of Jesus College, Cambridge; 'The Apostolic Liturgy and the Epistle to the Hebrews, being a Commentary on the Epistle in its relation to the Holy Eucharist,

with Appendices on the Liturgy of the Primitive Church,' by the Rev. John Edward Field, of Worcester College, Oxford; 'Studies in the History of the Prayer Book,' by Canon Luckock; 'The Beginnings of the Christian Church, a Sketch of its Historical Development from the Day of Pentecost to the Close of the Second Century,' by the Rev. W. H. Simcox; 'A Life of Lacordaire,' by H. L. Sidney Lear; 'The Vision of the Holy Child, an Allegory for Christmas,' by the author of 'The Gate of Paradise'; the second volume of 'The History of the Reformation, A.D. 1547-1662,' by the Rev. J. H. Blunt; and 'The Light of Life, Conferences preached in England and America,' by Canon W. J. Knox-Little.

THE same firm also promise 'Myths of the Odyssey,' with illustrations, by Jane E. Harrison; 'So Tired, and other Poems,' by M. E. Townsend (M. E. T.); 'Weariness, a Book for the Lonely and Suffering,' by H. L. Sidney Lear; 'The Bloom off the Peach,' a novel in two volumes, by Louise Hume; and 'Muriel Ray, a Search for the Golden Harbour,' a tale.

MESSRS. HURST & BLACKETT have in the press a new novel, entitled 'Miss Daisy Dimity,' by the author of 'Queenie,' and 'My Lord and My Lady,' by Mrs. Forrester, author of 'Viva,' 'Mignon,' &c.

THE British and Foreign Bible Society have in the press a fresh translation into Persian of the New Testament, by the Rev. Robert Bruce. It will be edited by Prof. E. H. Palmer.

MESSRS. BLACK, of Edinburgh, intend publishing a 'Life of the late Rev. Dr. Raleigh,' author of 'Quiet Resting-Places,' &c., with selections from his diary and correspondence, by Mary Raleigh.

THE inaugural meeting of the Browning Society is to be held at University College on Friday, the 28th inst. Cards of invitation may be had of the honorary secretary, Miss E. H. Hickey, Clifton House, Pond Street, Hampstead, N.W.

DR. CARL ABEL'S learned work on the 'Origin of Speech,' published at Berlin, is, together with several other of his linguistic essays, to be translated into English and published by Messrs. Trübner.

A NEW serial story from the pen of Miss Betham-Edwards, author of 'Kitty' (not to be confounded with Miss Amelia B. Edwards, author of 'Lord Brackenbury'), will appear early next year in the pages of *Fraser's Magazine*, and simultaneously as a serial in America, the colonies, and in French and German translations.

MESSRS. HODDER & STOUGHTON announce a series of volumes under the general title of "The Clerical Library," intended for the clergy of all denominations, with a view of furnishing them with stimulus and suggestion in their work. The series will probably extend to twelve volumes. The first will consist of three hundred outlines of sermons on the New Testament.

THE deaths are announced of M. J. Garnier, the well-known writer on political economy and editor of the *Journal des Économistes*; and of Dr. Ahrens, of Hanover, the celebrated scholar and schoolmaster. Ahrens was one of the most distinguished pupils of Ottfried Müller, and

his labours on the Greek bucolic poets and Homer are familiar to all Hellenists.

THE festival in honour of Henri Conscience, the popular novelist, took place amid much enthusiasm at Brussels last week.

MESSRS. SONNENSCHN & Co. announce for early issue 'Moonfolk,' by Jane G. Austin, with woodcuts by W. J. Linton; 'Gustavus Vasa and his Stirring Times,' by Albert Alberg; and several other juvenile books for the new season. The same publishers have sundry school-books in preparation: 'A Student's Handbook of German Literature,' by Mr. E. Nicholson; 'A First Book of Pianoforte Instruction,' by Mr. H. K. Moore, B.Mus.; an edition of Locke's 'Essay,' Book III., with notes, introduction, &c., by Mr. F. Ryland, M.A.; a 'Primer of Astronomy,' by Mr. A. Sonnenschein; and a series of German classics at one shilling a volume, edited by Mr. E. A. Sonnenschein and Prof. A. Pogatscher, of Graz, commencing with a selection from the poems and ballads of Schiller.

MESSRS. G. BELL & SONS are about to publish a second selection of sonnets edited by Mr. S. Waddington, entitled 'English Sonnets by Poets of the Past.' It is intended as a companion volume to his 'English Sonnets by Living Writers,' published last year, and will include a number of sonneteers not represented in any previous selection.

THE *édition de luxe* of 'Evangeline,' illustrated by Mr. F. Dicksee, A.R.A., which Messrs. Cassell & Co. will publish this autumn, will be limited in this country to 1,000 numbered copies. A few extra copies for review will be printed, which will not be numbered. The publishers reserve to themselves the right to print a special American edition, not exceeding 500 copies, for sale in the United States.

MR. ELLIOT STOCK announces for early publication a 'Royal Cookery Book,' a transcript of the curious manuscript in the Holkam Collection, containing a series of *menus* for various seasons, and recipes and directions for the culinary art as practised in the fifteenth century. The reprint will be accompanied by an introduction and historical notes.

MESSRS. MASTERS & Co. promise Mr. Bellett's translation of Pelliccia's 'Polity of the Christian Church of Early, Mediæval, and Modern Times,' already mentioned by us; 'Curiosities of Superstition and Sketches of some Unrevealed Religions,' by Mr. W. H. Davenport Adams; 'On the Nature and Constitution of the present Kingdom of Heaven upon Earth,' by Mr. J. R. West; 'Norton Hall,' by Mrs. Mitchell; and 'Great Grandmother's Shoes,' a tale for boys and girls, by Stella Austin.

MESSRS. HATCHARD'S new books will include 'Without a Reference,' by Brenda, author of 'Nothing to Nobody,' &c.; 'From the Beginning; or, Stories from Genesis,' by Mrs. G. E. Morton; 'Mysteriously Missing: the Strange Adventures of Two Little Pickles,' by Rev. Frederick Langbridge, B.A.; and 'Jeannie Nairn,' by Miss Grant, author of 'My Heart's in the Highlands,' &c.

WE regret to hear of the death, at Ingatestone, of Mr. William Langton, formerly of Manchester. He was noted as a genealogist

and herald, and was one of the originators of the Chetham Society, for which he edited several of its publications. He rendered much aid to the late Mr. Harland in his editorship of Baines's 'Lancashire,' Gregson's 'Fragments of Lancashire Antiquities,' and other works.

*Art and Letters*, the illustrated magazine of which the first number appeared last week, is conducted by Mr. J. Comyns Carr.

MESSRS. G. A. YOUNG & Co., of Edinburgh, have nearly ready a volume of 'Contributions to a Second Revised Testament,' with large margins for MS. notes; also 'Paradigms of the Hebrew Verb,' with the serviles in large open-faced characters, and a 'Concordance to the Revised Testament.'

MR. JOHN HOGG, of Paternoster Row, writes:—

"Will you allow me to correct an error which occurs in your 'List of New Books' (General Literature) last week? The title of a book I have just published is there given as 'Girls and their Ways, a Book for and against Girls,' while it should be 'Girls and their Ways, a Book for and about Girls.' The change, if perpetuated, is not one that would be likely to commend itself to 'our girls.'"

MESSRS. NISBET & Co. promise various theological and other works: 'Treasures of the Talmud,' by P. J. Hershon; 'Hosannas of the Children,' by the Rev. J. R. Macduff, D.D.; 'Swiss Letters,' by the late Miss F. R. Havergal; 'Palestine Explored,' by the Rev. James Neil, M.A., formerly incumbent of Christ Church, Jerusalem; 'The Giant of the North; or, Pokings round the Pole,' by Mr. R. M. Ballantyne; 'Dewdrops and Diamonds,' by Mrs. Marshall; 'The Song of Solomon in Blank Verse,' by Canon Clarke; 'Dorricourt' and 'Boxall School,' tales for boys, by B. Heldman; 'A Summer in the Life of Two Little Children,' by Mrs. Howard; 'Strong and Free,' a book for young men, by the Rev. G. Everard; 'Bible Images,' by the Rev. James Wells; 'The Letter of Credit,' by Miss Warner; 'Living Truths for Head and Heart,' by Canon Bell, and also by the same author 'Hymns for the Church and Chamber'; 'A Maiden's Work,' by Lady Hope; and 'Early in the Morning,' addresses delivered at the early celebration of Holy Communion, by the Rev. Gordon Calthrop.

'SOCIETY'S DIVERSIONS' is the title of Beeton's Christmas annual, shortly to be published by Messrs. Ward & Lock. It contains a series of satirical skits upon "society's" amusements and occupations. 'The Select Library of Fiction,' which has recently passed into the hands of this firm, is to be enriched by the addition of Mr. G. Meredith's 'Tragic Comedians' and one or two other novels. Messrs. Ward & Lock also promise a new work by the well-known American author the Rev. E. P. Roe, entitled 'Without a Home.'

MR. ALEXANDER ANDERSON ("Surface-man") has just written a lengthy poem upon Burns, which will be read at the unveiling of the statue of the poet at Dumfries towards the close of the present month.

'THE SCREW OF DEATH' is the title of Mr. R. E. Francillon's Christmas annual, to be

published by Messrs. Grant & Co. It is a romance of the year 1880.

THE death is announced of the Rev. W. C. Kinglake, mentioned in the *Etonian* as

Kinglake, dear to poesy,  
And dearer to his friends.

He was a cousin of the author of 'Eöthen.'

THE directors of the National Thrift Building Society have at last awoke to the fact, pointed out by Dr. Smiles in the *Athenæum* of July 9th, that they have awarded a prize to an essay copied from his well-known book 'Thrift.' Their secretary writes to us, under the date of October 4th:—

"My directors wish to disclaim any knowledge of, or participation in, an impudent literary fraud which has just been brought under their notice. .... One of the adjudicators noticed that various points in the essay bore a resemblance to that work, as was, perhaps, inevitable; but as several years had elapsed since he read it, the plagiarism passed undetected. Dr. Smiles, however, has sent me a marked copy of his volume, a comparison of which shows without question that a most unblushing literary fraud has been perpetrated. Of course my directors will withhold the payment of the prize, and they can only express their deep regret that such an occurrence should have taken place."

It was decided last month at Berlin that the sixth Congress of Orientalists should be held at Leyden in three years' time. The professors of Oriental languages in that celebrated university—Dozy, De Goeje, Tiele, &c.—have been charged with the organization of the meeting. The great success of the Berlin Congress was mainly due to the energy of the President, Prof. Dillmann, of Prof. Weber, and their learned colleagues.

A NEW international magazine is to be started at Leipzig, styled *Auf der Höhe*. It will be edited by the well-known chronicler of Galician life, Sacher-Masoch. Among the contributors are to be Madame Adam, M. Alphonse Daudet, M. Renan, M. Saint-Saëns, M. C. Vogt, Count A. de Gubernatis, Herr Vámbéry, S. Scanzoni, Prof. Bluntzschli, Prof. Kirchoff, and various Dutch, Danish, Polish, Servian, and Swedish writers.

WILLIAMS COLLEGE, at which the late President Garfield was educated, is said to have greatly profited by that fact, being now crowded with students.

THE University of Sydney, which recently opened its classes and degrees to women, has received a donation of 5,000*l.* for the endowment of additional scholarships for poor students. The donor connects his gift with the opening of the university to women, but the scholarships will be tenable by either men or girls.

THE surplus of the funds subscribed for the monument to Pushkin unveiled last year at Moscow, which amounts to 20,313 roubles, is to be devoted to founding three prizes in honour of the poet, the first for works of erudition upon the history of the Russian language and literature, the second for original literary compositions or translations in verse, and the third for critical analyses of Russian literary works.

It is stated that an Educational Commission will assemble at Calcutta next winter to inquire into the working of the policy laid down in the despatch of 1854. It will



also consider the question of the education of the masses and the encouragement of higher education by private enterprise.

## SCIENCE

## GEOGRAPHICAL NOTES.

THE survey of Eastern Palestine has been happily commenced and the preliminary difficulties overcome. Lieuts. Conder and Mantell started in March last, being followed shortly afterwards by Messrs. Black and Armstrong, their surveyors. It was originally the intention of the committee to begin the work in the north, but this was found impossible, owing to the disturbed condition of the country. As there was some delay also in the arrival of the theodolites, Lieut. Conder used the opportunity to make certain special journeys, one of which, as we know, resulted in the recovery of the Hittite Kadesh. He has also fully satisfied himself of the soundness of a suggestion made by him as to the site of Kerjath Jearim. It may now be fairly asserted that in Khurbet Erma (on sheet xvii. of the great map) we have the most likely place yet advanced for that important identification. Time was also found to take a squeeze and tracing of the inscription in the Pool of Siloam. The latter, with Prof. Sayce's paper upon it, is published in the new number of the society's *Statement*. On the arrival of the instruments Lieut. Conder proceeded to make arrangements with the well-known Sheikh Goblan, and proceeded with his party across the Jordan. A base line was measured in very great heat. The length is 3.8 miles, and the measurements agree within two links. The old Esdraelon base showed a difference of three links in 4½ miles. Some hundred square miles have already been completed round Heshbon. Several identifications have been made. (1) The field of Zophim (Num. xxiii. 14) is identified with a plateau of arable land at the top of an ascent called *Tulat es Safa*, the last word being from a root identical with that of *Zophim*. (2) The ascent of Luhith (Isaiah xv. 5) is identified with the ascent (*Talech*) *El Heith*. (3) Jazer (Joshua xiii. 25) Lieut. Conder identifies with Beit Zaza, north of Heshbon. (4) Sibmah (Num. xxxii. 3, 38) he finds in Sûmia, where there are ancient tombs and a curious large tablet without inscription. (5) Minnith (Judges xi. 33) may be Minieh, south of Nebo. The most remarkable remains yet found are the cromlechs, some of which have been already noticed by previous travellers. Lieut. Conder in three days sketched or photographed fifty of them. His report upon these monuments arrived too late for the October number of the *Quarterly Statement*.

Recent letters from the Rev. T. J. Comber and other Baptist missionaries on the Congo announce that they have already established stations at Isangila and Mbu, near the Ngombi Falls, and are only waiting for reinforcements to occupy Ibiu at Stanley Pool. Mr. H. E. Crudgington, who has been paying a visit to England after his rapid journey to Stanley Pool, is expected to reach the Congo on October 22nd, and will at once proceed up the river in company with Mr. Hartland, of San Salvador.

It is said that the Imperial Geographical Society of St. Petersburg are considering the propriety of despatching a scientific expedition to the trans-Caspian region, with the view, possibly, of counteracting the effects of Lieut.-Col. Stewart's and Mr. O'Donovan's visits, and of thoroughly surveying the route to Herat.

An expedition is now engaged in exploring the neighbourhood of Bear Lake, British Columbia, which was previously quite unknown.

A letter from St. John's, Newfoundland, mentions that Mr. Clay, who formed part of Capt. Howgate's unsuccessful Polar expedition of last year, and has spent the winter in Disco

in company with Dr. Pavy, has returned in the steamer *Proteus*. The latter, a French naturalist, is now attached to Lieut. Greel Polar station at Lady Franklin Bay as medical officer. He is stated to have sent back by Mr. Clay some papers on the natural history as well as of the manners and customs of the inhabitants of the country round Disco.

At the last evening sitting of the International Geographical Congress at Venice, Lieut. A. M. Massari read a paper on his recent journey, in company with the late Dr. P. Matteucci, across the African continent from the Red Sea to the Gulf of Guinea. He mentioned that he had determined by astronomical observations five previously unfixed positions, viz., Kakkabia, in Darfur, Nyere, Abeshr, the capital of Wadai, Abu-Gher, in Bagirmi, and Gam Sa, which last we have been unable to identify. Careful barometrical as well as thermometrical observations were taken every day. On the same occasion Dr. Crévaux presented a succinct account of his explorations in South America, and shared the honours of the meeting with Lieut. Massari.

Intelligence has been received from Zanzibar that Capt. Popelin, whose death was recently announced, died of inflammation of the liver in Ughu, on the west side of Lake Tanganyika. Three of the Algerian missionaries are reported to have been killed by the natives in Urundi, near the north end of the lake, in consequence of a dispute respecting a slave purchased by them.

According to information received from whaling vessels, an extraordinary movement of the pack ice in the Arctic seas has taken place this year. It is reported to extend 500 miles further south than usual, and has evidently drifted from west to east, as on his arrival at Lady Franklin Bay to establish the American Polar station Lieut. Greely found open water extending as far north as the eye could reach. In consequence of this unexpected state of things, Spitzbergen, Novaya Zemlya, &c., have this year been unapproachable.

The Dutch Arctic expedition in the *Willem Barents* is expected to return to Amsterdam about the middle of this month, having been able to do but little, owing to the presence of pack ice, as mentioned above.

A well-equipped expedition, under Major-General Feilding, who is accompanied by Mr. John Robinson, C.E., is reported to have left Brisbane for the Gulf of Carpentaria on August 4th, in order to search for a good route for the projected trans-continental railway.

The *Library Journal* publishes the bibliography of pre-Columbian discoveries in America. It occupies nearly twenty pages.

## ASTRONOMICAL NOTES.

MERCURY will be at his greatest elongation (24° 33' east) on the morning of the 16th inst., and passes the meridian later than a quarter past one from the 10th to the 20th; but on account of his great southern declination (18°-21°) he will set in our latitude only about half an hour after the sun.

Venus will be in perihelion soon after noon on the 17th; but as, owing to the small eccentricity of her orbit, which is the least of those of all the large planets, her greatest and least distances from the sun do not differ more than about a million of miles, we should imagine there is nothing in the circumstance to alarm even the most rabid of perihelion panic-mongers. She rises now about three hours before the sun, but this interval will become continuously shorter during the rest of the year, being about two hours at the end of November and less than an hour at the end of December.

The positions of Jupiter and Saturn are now too obvious in the evening to need any remark, Saturn rising to-night at a quarter past six, and Jupiter at a quarter before seven; Mars rises almost exactly at nine o'clock, not far from  $\mu$  Geminorum.

It is perhaps worth mentioning that the only one of the four earliest-discovered of the minor planets observable at present is Vesta, which is in opposition about the end of this month, and is the brightest of all the small planets, being well visible, under favourable circumstances, to the naked eye. Its place to-night (October 8th) is R.A. 2<sup>h</sup> 57<sup>m</sup>, N.P.D. 84° 15'. Olbers discovered it at Bremen on March 29th, 1807, almost exactly five years after discovering Pallas; subsequently to which none was found (at least so as to be retained) until *Astrea* in December, 1845. The number now known still continues to be 220.

The *Companion to the British Almanac* for 1882 will contain, amongst other articles, one by Mr. Lynn on 'Styles of the Calendar and the Observance of Easter.'

M. Respighi has an interesting "Note" in the *Comptes Rendus* of the French Academy for September 5th on the light of comets, in which he remarks that, although the results of spectroscopy and photography have completely confirmed the idea that part at least of that light is due to the reflection of solar light, he considers that "il n'y a pas encore lieu de se prononcer affirmativement" with regard to the theory that a part is also "une lumière propre due à une véritable incandescence." In fact, he thinks that the discontinuity of a comet's spectrum and the bright lines or bands may proceed from the same cause, reflected light, taking into account the modifications undergone by that light in passing through the gases and vapours of which the entire mass of one of those bodies is composed. "Il est certain," he proceeds, "que la plus grande partie de la lumière transmise par les comètes provient de l'intérieur de leur masse et qu'elle a traversé des couches profondes de gaz ou de vapeurs: elle a dû y subir l'absorption élective propre à ces vapeurs et aux composés qui en résultent. Il est donc naturel que des raies ou bandes obscures s'y produisent, différentes des raies de Fraunhofer, qui sont propres à la lumière solaire. Ainsi, à côté du spectre faible, mais complet, de cette lumière, produit par la réflexion sur les parties externes où l'absorption est insensible, il doit s'en produire un autre provenant des parties profondes, spectre grandement modifié par une absorption plus puissante." And he states that his numerous spectroscopic observations of comet b, 1881 (at Rome), appear to confirm this view; that is to say, that the phenomena "ne semblent pas exiger l'intervention d'une lumière propre qui serait due à l'incandescence de la matière cométaire." According to this the discontinuity of the spectrum would proceed from the same cause "qui fait naître de larges bandes obscures dans le spectre du soleil quand il est près de l'horizon, ou dans celui des atmosphères planétaires, avec cette seule différence, que le phénomène est exagéré dans les comètes à cause de l'énorme épaisseur des couches absorbantes, de la richesse de leur composition chimique, et de la faiblesse de la lumière qu'elles réfléchissent vers nous. Il faudrait donc procéder ici, pour l'analyse spectrale des comètes, comme on le fait pour ces atmosphères, c'est-à-dire, s'attacher, non pas tant aux bandes lumineuses qu'à celles qui doivent leur obscurité à l'absorption."

## SOCIETIES.

SOCIETY OF ENGINEERS.—Oct. 3.—C. Horsley, Esq., President, in the chair.—A paper by Mr. A. T. Walmisley 'On Iron Roofs' was read.

## MEETINGS FOR THE ENSUING WEEK.

Nov. Aristotelian, 7½.—President's Address, 'The Practical Bearing of Speculative Philosophy.'  
Wed. Microscopical, 8.—Multiple Staining of Animal and Vegetable Tissues, Mr. B. Willis Richardson.

## Science Gossip.

THE scientific lecturers this winter at the London Institution, Finsbury Circus, will be Mr. Grant Allen, Prof. H. E. Armstrong, F.R.S., Prof. W. E. Ayrton, F.R.S., Prof. R. S. Ball, F.R.S., Dr. Lionel S. Beale, F.R.S.,



Prof. R. Bentley, Mr. James Geikie, F.R.S., Prof. J. W. Judd, F.R.S., Prof. E. Ray Lankester, F.R.S., Prof. O. J. Lodge, Mr. John Perry, Dr. W. H. Stone, Mr. James Sully, and the Rev. J. G. Wood. Prof. Armstrong's subject will be 'The Economical Use of Coal-Gas for Lighting and Heating'; Prof. Ayrton's, 'The Storage of Power'; Prof. Judd's, 'Are there Coal-Fields under London?' and Prof. Lodge's, 'Electricity versus Smoke.'

The Congress of Americanists decided, at their meeting on September 27th, held in Madrid, to hold their next meeting at Copenhagen in 1883. King Alfonso was present at a Soirée given by the Municipality of Madrid in honour of the members of the Scientific Congress on the 28th. On the 29th a banquet was given by the ministers, all of whom spoke in laudatory terms of the labours of the Congress, and especially commended the idea of a centennial celebration in honour of the discovery by Columbus of the New World.

MR. SAMUELSON, M.P., and the other members of the Technical Education Commission visited Bradford on the 5th inst. for the purpose of instituting a close inquiry into the wants and resources of the town. Keighley and Leeds will next be visited by the Commission.

THE International Geological Congress, meeting at Bologna, adopted on the 29th ult. a resolution in favour of confiding the elaboration of a general geological map of the world to a committee of seven geologists, the reporter and president to be Germans, and the other five to be selected from England, France, Italy, Austria, and Russia severally. The scale of the map is to be 11,500,000th of the natural size, the work to be performed in Berlin. The formation of an Italian Geological Society was announced by the President of the Congress.

MESSES. CROSBY LOCKWOOD & Co. promise the following works: 'The Coal and Iron Industries of the United Kingdom,' by Mr. R. Meade, Assistant-Keeper of Mining Records; 'Tramways: their Construction and Working,' by Mr. D. Kinnear Clark, M.I.C.E.; 'Modern Metrology,' by Mr. Louis D'A. Jackson, A.M.I.C.E.; 'Railway Continuous Brakes,' by Mr. M. Reynolds; 'The Art of Coining, Ancient and Modern,' a history of money and description of money manufacture, as practised at the Mint, by Mr. J. Newton, late of Her Majesty's Mint; and 'The Boiler-Maker's Ready Reckoner,' by Mr. John Courtney.

DR. SCHONDRUFF's safety lamp for collieries is attracting attention. The lamp can only be opened with the help of a strong magnet. The younger Mr. Bidder some years since constructed a lamp of considerable value on this principle, which has been used in several collieries.

DR. GUSTAF LINNARSSON, the palæontologist to the Swedish Geological Survey, is dead. He died of pulmonary disease in the town of Sköfde, at the age of forty years.

PROF. LIVERSIDGE forwards the *Journal* of the Royal Society of New South Wales, in which will be found a valuable paper on the new nickel-bearing mineral called Noumeaite, from the name of the capital of New Caledonia (Noumea), where it is found. This mineral, which is a valuable source of metallic nickel, consists, according to Prof. Liversidge and Dr. Leibius, of hydrated silicate of nickel and silicate of magnesia. Many specimens are of a magnificent green colour, and the harder varieties take a fine polish.

PROF. FREDERICK JOY PIRANI, Lecturer on Natural Philosophy at the University of Melbourne, died recently from the effects of a fall from his horse.

M. DE LACERDA read a paper on the 12th ult. before the Academy of Sciences on the use of permanganate of potash as an antidote to the poison of serpents. In several cases, it was

stated, the injection of the permanganate of potash into the veins proved a powerful antidote to snake poisons.

## FINE ARTS

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c., at the DORÉ GALLERY, 33, New Bond Street. Daily, Ten to Six.—1s.

### THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXIV.—KNOWSLEY HALL, PRESCOT.

WE agree with Mr. Scharf in believing 'Lot and his Daughters' (No. 69) to be the work of S. Bourdon, whose academic style and cultured mannerisms prevail in every portion of the work. The tints are brilliant, and strongly opposed to each other where contrasts are admitted. A good and genuine Poolemburg is numbered 71, and entitled 'Diana Asleep, Nymphs Bathing.' The execution is slighter and the figure of the goddess less elaborately graceful than usual with the clever designer, but the nymphs who recline on the ground and are surprised by two vine-crowned satyrs are elegant and animated. The background of this picture is enjoyable: it consists of a warm evening effect on delicately painted and happily composed trees and rocks. 'The Head of Van Tromp' (74), which is ascribed to Lievens, is really a capably painted, beautifully drawn, life-size bust of a young man, remarkable for careful modelling of the features of a genial face.

In the Stucco Gallery we found a 'Portrait, supposed to represent Nell Gwynne' (132), the work of Mrs. Beale after her model Lely, and very like Arabella Churchill (Mrs. Godfrey). It is a pretty, somewhat timidly painted, and very faithful copy by the neat fingers praised in the notes on painting, painters, and pictures, men, women, and pigments, in that set of curious pocket-books, the remaining portion of which (1672-1681) we should like to see printed. Dallaway conjectured that Mrs. Beale's husband was one of the earliest artists' colourmen in this country; he certainly dealt in pigments and other materials for painting. His notes about the doings of his "dearest heart" are very edifying. The best portrait of Nell Gwynne is Lely's masterpiece, the property of Earl Spencer, a standing figure in a dead-leaf dress and lilac scarf. 'The Expulsion' (461), by A. Vander Werff, is, with all its smoothness of painting, ivory-like flesh, and conventional conception, a true rendering of the subject according to the ideas of the seventeenth century; the faces are common rather than beautiful,—see that of Adam,—the whole is more laboured than correct. It is a counterpart of the well-known example by the same painter in the Dulwich Gallery. 'The Holy Family, surrounded by a Wreath of Flowers' (82), consists of a rather hard and dry but most delicately painted garland on a dark ground, enclosing pretty figures of Christ and the Virgin and two angels, one of whom offers fruit, while the other plays on a guitar. It belonged to W. Roscoe, of Liverpool, and cost the Earl of Derby five guineas. It will remind the observer of the charming little picture No. 429 in the Louvre, which is attributed to Rubens, of a similar group, comprising an angel who places a wreath on the head of the Virgin, the whole being enclosed by a brilliantly painted garland. The flowers in the Louvre picture were formerly awarded to Jan Breughel de Velours, whose work the flowers in both pictures resemble. The example at Knowsley is ascribed to Rottenhammer the Younger, who, even when the two artists did not, as was their frequent practice, labour on one canvas, affected the style of Breughel as a flower painter. As an example of their joint studies in another way, see 'Pan and Syrinx,' No. 659 in the National Gallery. It is possible

that Padre Seghers, Breughel's pupil, had something to do with Lord Derby's little picture, of which the subject not less than its treatment agrees with this notion of ours. We may ascribe the figures to Erasmus Quellinus. 'A Festoon of Fruit' (322) at Knowsley, which is hung in the dark, bears Seghers's name in the catalogue.

In 'Jacob with Laban's Sheep' (125) the patriarch is a life-size kneeling figure, with the face and air of a young Spaniard. The landscape, which is formed of rocks and bulky foliage, exhibits great power of tone and deep, strong, well-massed shadows. This work, which was No. 803 at Manchester in 1857, is fairly awarded to Lo Spagnoletto, an attribution supported by the heavy handling and somewhat crude vigour which reproduces, without exaggerating, the demonstrative mood of M. A. Caravaggio. Another Spagnoletto, called 'The Martyrdom of St. Bartholomew' (114), comprises three figures the size of life, and in the beginning of the last century was bought for 62l. 10s. It is much finer than the 'Jacob,' and it was aptly described by Pennant, in the 'Tour to Alston Moor,' p. 45, as "a most horribly fine picture." The saint is extended naked and cross-wise on the ground; his right hand is bound to a tree, while the left hangs down, with its palm extended, as if appealing to the spectator, on whom his eyes are intently fixed. This striking point of design is quite characteristic of Ribera, who undoubtedly invented with gusto the grim executioner who from behind the victim turns and laughs in brutal, almost grotesque glee, and is thus contrasted with the homely yet dignified saint, from whose right hand and arm he, using both hands in the hideous task, strips the skin. A younger tormentor binds the martyr's left foot to a tree, and looks up to our right with a pitying expression and a thoughtful air, which, as Mr. Scharf suggests, indicate that his conversion to the faith of the sufferer may follow the completion of his task. Apart from its dreadfulness this is almost a masterpiece, so energetically dramatic is the design, so free and masculine are the drawing and modelling of the figures, so massive is the chiaroscuro, so forceful the arrangement of the light and shade. These fine qualities confirm the current idea that Ribera's evil fate denied his genius a fair opportunity when it involved him in the snares of the coarse Neapolitan School. Had this painter been born a hundred years sooner there was the making of a Sebastiano in him.

In this place it may be mentioned that at the time of our visit to Knowsley, Teniers's 'Dutch Wake' (64), which shows peasants regaling in the courtyard of a farmhouse, and is described as a spirited picture, freely painted with strong tones of rich brown, had been sent to be cleaned, while two important pictures by Van Dyck, being the portraits of 'James, Seventh Earl of Derby' (142), and 'Charlotte' (born De la Trémouille), his countess, the grand-daughter of William the Taciturn (144), had been lent for exhibition at Bolton. Bolton takes peculiar interest in the earl because he was beheaded there, October 15th, 1651, on a scaffold made of timbers from his own house at Lathom; the countess, Scott's heroine, was the 'Defender of Lathom House.' The former picture is a duplicate, or repetition, of that at Wentworth Woodhouse, and is referred to in No. LV. of 'The Private Collections of England.' The figure is of life size, in armour, and shown nearly to the elbow; one hand rests on a helmet; the face—enclosed by flowing masses of dark hair which is cut very low, almost straight, and across the forehead—is nearly in profile to our left; the light is from our left; the flesh is unusually ruddy, and, for Van Dyck, unusually heavily handled and dense. This portrait was No. 691 in the National Portrait Exhibition of 1866. Another portrait, No. 164 at Knowsley, of the same earl is by Van Dyck,

and was No. 689 in the Exhibition of 1866. The smooth, somewhat fibreless execution of the black dress and cloak, and the comparatively boneless treatment of the hands, indicate that the master painted the head only. The standing figure is shown at full length, the face is in three-quarters view to our right; the dress is black, and includes a cloak cast over the left shoulder; in the distance appears the Isle of Man, towards which the earl is pointing, a reference to his dominion there and the interest he took in it. No. 142 was engraved by Scriven in 'Lodge,' vii. 122. No. 154 is a duplicate of the earl's figure in the superb group at the Grove. Another portion of this group is represented here by the 'Portrait of Charlotte (born De la Trémouille), Countess of Derby,' No. 144, a life-size figure to the waist, clad in white satin, with pink bows, and turned to our right. It was No. 696 of 1866, and was engraved in 'Lodge,' vii. 135.

Returning from the Large Dining Room, where these portraits are, we find in the Stucco Gallery, Nos. 86 and 107, two very fine 'Views of the Interiors of Churches,' by De Lorme, an artist whose works are rare and quite different from those of other church painters, such as De Witte, Neefs, Van Nickelo, and Steenwyck. There is a tolerable work of his in the Hermitage dated 1662, and there is another at Berlin, bought from the Suermont Collection. Both of Lord Derby's pictures have been much darkened by time and deprivation of light; both show high finish, much clearness, and richness of light and shadow. The subject of No. 107 is very like St. Jacques's Church at Antwerp. It is a fine instance of graceful Low Country Gothic with a painted wooden roof, and proves the deep impression made on the artist by the pathos and dignity of his subject; this is a by no means common merit in "church interiors," most of which are dull enough. This work, which is signed and dated 1660, in representing daylight is a pendant to its companion (86), which not only depicts a classic building, but gives a profoundly gloomy round-vaulted interior illuminated by chandeliers at night, while No. 107 is filled with soft golden lustre, and, although more striking, is not superior to No. 86. Canopied tombs and several figures are revealed, or half revealed, by the candles in the latter, while in the former the personages are evidently of the reformed faith; one at least of the mural monuments retains the arms and armour of the deceased. In both pictures the figures have been treated with extreme care and skill. No. 87 is described as a Van Dyck. It is a 'Pieta' in full-length life-size figures. As it is now hung it is difficult to form an opinion of this picture, but enough is visible to prove that the naked figure of Christ is finely conceived; the *rigor mortis* is expressed by the attitude of the knees and lower limbs, and a white sheet is cleverly employed to help the chiaroscuro and enhance the naturalness of the flesh. This figure is painted with much force and well drawn. The Virgin's and Magdalene's faces seem to be poor; they are, however, but just visible. The picture cost 62*l.* 10*s.*

Signed "J. Lingelbach, 1651," is a capital silvery picture of 'An Italian Sea Port,' which comprises numerous figures on a quay, with a fountain surmounted by a triton (a favourite element of Lingelbach's), spouting a very lofty column of water. Near the fountain is a dark bronze statue of Neptune with his trident, on a tall pedestal. A vessel is being unloaded at the quay wall, camels wait for their burdens; there are many high buildings on our left, among them a domed church, like the "Salute" at Venice, with a portico and a dignified tower in three stages. The scene suggests a market in full and lively operation, and contains a considerable number of energetic, carefully designed figures of men in the costumes of various nations, with abundance of merchandise and provisions, craftsmen at work, donkeys, a coach and its equipage, servants, and

chaffers. It has a glowing illumination and is very precious on account of the remarkable skill displayed in treating a heterogeneous body of figures and many picturesque buildings. This artist often painted the figures in other men's pictures, e.g. in those of Beerstraeten at Bois le Duc, P. Koninck, No. 64 at the Hague, Wynants and Moucheron at St. Petersburg (1116 and 1168), Moucheron's 'Paysage Italien,' No. 98 at the Hague, and the 'Paysage,' No. 273 in the Louvre, of which Wynants executed the landscape; also 'Le Carrefour,' No. 232 at Amsterdam. No. 1273 in the Hermitage (where are five other works of Lingelbach) is in many respects similar to Lord Derby's picture, which is a first-rate specimen of a clever painter's tact and skill, and much superior to No. 837 in the National Gallery. Lingelbach is to be seen at his best at Amsterdam, where the 'Port Italien' (227) comprises, like the picture before us, the escutcheon of the Medici on a building and other matters. 'Le Dentiste à Cheval' (231) was painted in the same year as the 'Italian Sea Port' at Knowsley. Lingelbach was born in 1625, and these are among his earliest known works, and must have been painted soon after his arrival in Amsterdam, with materials gathered in Rome and afterwards "worked up" in pictures of the kind before us, some of which materials he, according to M. Havard ('L'Art et les Artistes Hollandais,' iii. 24), probably supplied to Beerstraeten, who, with Weenix, Berchem, and Karel du Jardin, formed "la bande des joyeux peintres italianisants," who had returned to their country and, together with Wynants and Moucheron, worked interchangeably in a wonderful manner. Another good Lingelbach is No. 100, 'A Doctor dressing a Patient's Leg,' bought from Strawberry Hill, thirteenth day, lot 6, for six guineas. It belonged to Sir Robert Walpole, and his son called it a "Brewer." On inspection this picture gains on us; the grotesqueness of the painful expression of the patient is a proof of the vigour of the artist.

One of the jovial company named above is well represented by the 'Landscape and Figures' (91) signed "Berchem, f.," which, as it hangs, cannot be seen fairly, but is evidently inspired by an effective and attractive motive. Mounted figures are traversing a rocky pass in the mellow lustre of a fine sunset, a square tower is placed high on a mass of rock between the pass and a deep hollow descending to the water, the placid surface of which reflects the rocks and piled foliage. As usual with the painter, the riders are passing a peasant on foot. A peddler with his pack rests against a rock. 'Monks in Retirement' (93) is by Heemskerck; and a 'Landscape' (95) bears the signature of Wynants and the date 1617. This, good as it is, must, if the date be right, have been painted in the seventeenth year of the artist; it is almost equal to a capital Both. No. 96, 'Peacock and Hen,' is by Melchior d'Hondecoeter. 'A Man's Head' (103) is by Hanneman, and admirably modelled, the work of an accomplished painter who is distinguished by a solid and masculine touch. 'A Boy's Head' in a white ruff (102) is attributed to Holbein; it is, as the learned cataloguer remarks, more Italian than German in execution, and probably the work of Bronzino. The expression is very sweet and natural; the execution is firm and learned; the carnations are silvery and pure; the condition is perfect.

Technically speaking, one of the most noteworthy pictures here is Salvator Rosa's 'Glaucus and Scylla' (110), the fine and romantic design of which was etched by the painter. The scene is the sea-shore, during a wild and dark evening, the terror of which is enhanced by lurid gleams along the edges of the waves and clouds. The nymph—whose white drapery is very distinct in the half-gloom, and reflects light on her tall, lithe, and nearly

naked form—turns away from the briny and very fish-like god, whose flesh is ruddiness itself as he rises from the weed-clad rocks and hoary waste of the beach; over this his scaly "extension" is observable in large curves. She eludes his grasp by stooping, drawing up one foot, and turning sideways with a very animated and graceful action. Notwithstanding the questionable drawing of the figures, the nymph's contours are marked by a fine feeling for the morbidez of "the life," her carnations are not without a charm in their silvery olive tint. The defects of the picture are but what we expect from Salvator; its merits emphatically represent his genius, and there are unexpected suggestions of female beauty. It is said to have been bought, before the middle of the last century, for 75*l.* Another highly energetic and dramatic Salvator is 'Jonah' (112), in which the prophet, an old white-bearded man, is issuing from the mouth of the whale, and starting forward, with the left arm raised in an attitude of surprise, while he looks backward with terror at the gaping jaws of the monster, which, like a vast arch, rises between the rocks and the heavily breaking sea. The evening sky comprises bars of dark blue and lurid white. This powerful rendering of an impressive and dramatic conception is worthy of a noble place among "gallery" pictures, a class which it represents in perfection. It needs an abundance of light, and care would ensure its complete preservation.

A powerful design is represented in 'Hercules and Antæus' (108), by Rubens. The figures are life-size. Hercules, who is nearly in profile to our left, has grasped Antæus with both his arms, and crushes his victim against his chest, seeming at the same time to tear him up, so to say, from the earth. Antæus, doubling back, struggles and gasps, clutches one arm and the hair of his antagonist, and, with upraised face and open mouth, yells to the heavens in despair. Such is the design. The execution, including the drawing, modelling, and general treatment, is unusually heavy and dry for Rubens; the carnations are somewhat crude, too red, deficient in greyness. Rubens painted 'Diana and Calisto' (113) after Titian, and, of course, translated it to a certain extent into Flemish. The original, formerly in the Orleans Collection, is now in Bridgewater House; this copy, which, c. 1725, cost 350*l.*, may have been that which was sold in 1649 with King Charles's pictures for 30*l.* Titian was about seventy when he painted the original for Philip II., and, rich and sumptuous as it is, it is by no means one of his best works. The copy was at the British Institution in 1832 and 1852, and is Smith's No. 920. It is, no doubt, a very precious illustration of Rubens's studies after those who were to him old masters, and one of a group of copies from Titian by the great Fleming. It shows how vigorously Rubens, despite his own nationality and its trammels, entered into the *motif* of the Italian; likewise it shows in what respect the student failed in his lesson and did not achieve the voluptuous but still noble type before him. Rubens's Diana is in no way ignoble, but simply lifelike and realistic; her legs have been shortened, her feet have been deformed by boots, her arms are heavy, her contours are maternal, not virginal. Calisto has suffered even more than her mistress in translation. The recumbent nymph in front with the arrows, and her companion, who grasps the culprit, have been more fortunate. The light is open, rich, and fine; the colour glows. The composition comprises eleven life-size figures.

A more curious than impressive picture is the allegorical composition styled 'Love of the Arts' (84), which has borne the names of Van Dyck and Snyders, but Mr. Scharf, who noticed a signature "G. S." on a palette, thinks it is the work of Gerard Seghers, one of Rubens's ablest assistants, brother of the above-named Padre (Daniel) Seghers, the flower painter. G. Seghers's



portrait is included in the 'Centum Icones' by Van Dyck; it was engraved by Pontius—one of the rarer plates—and by L. Vorsterman the Younger. Here a naked genius, not Cupid, reclines on a rock under a tree, and near piles of arms and armour, martial musical instruments, and the like. The genius seems to be holding an arrow; a quiver is at his side. Emblems of peaceful occupations are on our left, and they comprise a globe and musical instruments; near these are fragments of sculpture, a painted portrait of a lady, a book, and implements used by artists. The genius is a fine, graceful, and carefully painted figure, marked by the finest taste of the school of Rubens, and, in execution at least, comparable in elegance of style with the analogous productions of Van Dyck himself. There is a Rubensian charm in the rich handling of the armour, again in the broad, soft illumination of the scene. By means of its great purity and wealth of colour this picture attracts painters who will not enter into the patent errors of the allegorical design. By Luca Giordano is the effective 'Adoration of the Shepherds' (111), a good example of his spectacular mood and dashing style. The irradiated Virgin and Child are seated in the back of the stable, the whole of which their figures illuminate, while the lustre issues from that chamber and displays the advancing figures of the shepherds and women, who are in front, and bear lambs and brass vessels. An ox and an ass are in the foreground. Some peasants seem to be hurrying away, as if on their own business; yet they turn to look at the strangely radiant group in the centre. The heavy handling and opaque shadows of the painter are here redeemed by unusual brightness of tint and golden tones of great value. The whole is very mellow and rich. The artist's realistic notions in design and his power of entering into the homely character of his figures are conspicuous in this interesting work.

### Fine-Art Gossip.

WE publish, under all reserve, a communication forwarded by a correspondent at Florence. It seems incredible that our National Gallery, having the opportunity to secure such rare and extremely beautiful specimens of Botticelli's fresco work, should have allowed them to pass to Paris or Berlin. "The Villa Lemmi Botticelli has been taken off the walls and sold: X— says he believes to the Louvre or Berlin. It is a feather out of the cap of your Director, since I know he saw them during his last visit to Florence."

MR. WOOLNER's statue of the late George Dawson, the lecturer, which we described at length some time ago, has been unveiled with due ceremonies.

IN Room IX. of the National Gallery was hung last week a small portrait, a pretty female head, which is not at present named. It is supposed to be a Greuze. The expression is, however, staid and somewhat devoid of animation, if not of spirit; the flesh tints are oily, yellowish, and opaque; the carnations of the cheeks are slightly heightened with a carmine tint; the local tints have been fused with great care, and the surface worked to the texture of ivory. A lace mantilla appears to be thrown over the head, and a ribbon seems to proceed from the mantilla, and is tied across the neck. The Weenix, No. 238, in Room XII., has been rehung after cleaning. A much larger example of this master's skill has been bought and awaits wall space. 'The Misers,' No. 155, by D. Teniers, has been cleaned, covered with glass, and replaced in the last-named room.

AMONG the lecturers at the London Institution, Finsbury Circus, this winter will be Mr. G. D. Leslie, R.A. ('The Relation of the Artist to his Work'), Mr. W. F. Yeames, R.A., Mr. G. Aitchison, A.R.A. ('Colour as applied to Archi-

itecture'), Mr. Hubert Herkomer, A.R.A. ('Familiar Arts'), and Mr. F. Seymour Haden ('The Elements of Etching').

THE private view of the exhibition of the Photographic Society takes place to-day. The exhibition will be open to the public on Monday.

Two of the halls in the Musée de Sculpture Comparée at Paris, which is destined for the reception of casts, will be opened to the public next month. In the course of two years the authorities of this museum have displayed so much activity that they have procured not fewer than three hundred casts, some of which are of considerable dimensions. The above-mentioned halls chiefly contain examples of the arts of the twelfth and thirteenth centuries. The opening is looked for with great interest.

A MONUMENT, in the form of a portrait bust, has been raised to commemorate the artistic genius and heroic death of Regnault the painter. This work has place in the quadrangle of the Ecole des Beaux-Arts, Paris, and near it have now been erected the effigies of bygone professors of the famous school, including Dubois the sculptor, Baltard the architect, and David Leroy. Not far off, at the Institute, the following Academicians have been honoured in the same manner: Victor Cousin, St. René Taillandier, Berryer, Mérimée, the Comte de Ségur, Canova, Michel Chevalier, Michelet, and others.

THE death is announced of M. A. Dubouché, who formed the ceramic museum at Limoges, and materially aided the revival of the school of art in that city, on which he expended considerable sums of money. He bought the celebrated Jacquemart Collection as well as that of M. Gasnault, which have done much to fill the shelves of the new museum.

THE death is also announced of the French historical painter R. Cazes, at the age of seventy-one. He obtained a third-class medal in 1839 and a *rappel* in 1863.

A CORRESPONDENT writes:—"The Florentine papers announce that the church of Santa Trinità, famous for Ghirlandaio's frescoes and a masterpiece by Lorenzo Monaco, is to be gutted, sundry noble families having agreed to restore the altars belonging to them. The church is in perfectly good condition, and there is no excuse for these proceedings. Many works of art have hitherto escaped maltreatment because Florence was bankrupt, but unluckily the municipality has come to terms with its creditors, and will now be able to pay the many *commendatori* and *cavalieri* who are ever eager to be employed in mutilating the treasures of art that remain. The other day I missed Botticelli's 'Garden of Venus' from its place in the Academy, and on inquiring what had become of it, I was told 'si ristaura.' The background is certainly dirty, but there is little hope that the Italians will content themselves with cleaning that. Any one who wants to see what modern Italy is capable of should go to the Refectory of Santa Croce, where sundry frescoes and other works from suppressed monasteries have been collected and are being daubed over in the coarsest style. Last year, by the way, this refectory was gutted, the glass was taken out of all the windows, the dust was flying about, and not a cloth was put up to cover the magnificent fresco at the west end. Everywhere the same sort of thing is going on. At Siena the Palazzo Spannocchi has been practically rebuilt. At Cortona, I believe, a part of the Etruscan wall has been used by the *sindaco* to build a new *octroi* barrier. These functionaries are becoming as mischievous as English deans, and each *sindaco* now thinks it necessary to signalize his reign by some act of vandalism."

OUR Naples Correspondent writes:—"Excavations have been made during the month in the necropolis of Alfedena, a small town in the province of Abruzzi Ultra Secondo. The results have been extremely interesting, but it would be premature to speak of their antiquarian

value. I confine myself, therefore, to reporting the articles which have been discovered. They are principally of iron, of bronze, and of amber. Of iron there are fibulae, lances, swords, and hatchets; of bronze there are fibulae, bracelets of several circles, semi-cylindrical, or ribbon fashion, and some of these are gilt. There are also chains, simple and decorated with pendants, small chains of double rings, with ornaments of grape berries gilt, and of enamelled glass. There are as well dishes and cups with the remains of food; decorations of various kinds, some of a spiral form. Of amber there are many articles of a fantastic character, intermingled with rings of creta, and rings of the same material (creta) beautifully enamelled and well preserved. The most singular, and perhaps the most important, part of the articles found consist of a vast number of vases of creta of a form which it would be vain to seek in any museum. The excavations were commenced only on September 13th, under the auspices of the municipality, assisted by provincial funds, and it is hoped that they will be further aided by the Government."

PROF. B. SILLIMAN, of New Haven, Connecticut, U.S., desires to compile a catalogue of the works of Col. Trumbull (b. 1756, d. 1843), giving their present owners and the places where they are kept. Among the works which have been lost sight of are the original sketch of 'The Surrender of Cornwallis at Yorktown,' which Trumbull presented to Jefferson (1787-88), and the first and second of the three renderings of 'The Sortie from Gibraltar.' The first of these was given to Benjamin West; the second was sold to Sir Francis Baring, and was owned not many years ago by Mr. McPherson, the well-known dealer in works of art at Rome, after whose death it is said to have been brought to England.

### MUSIC

#### THE WEEK.

LYCEUM THEATRE.—Italian Opera.

IT would be quite superfluous to dwell at length on the performances of Italian opera commenced on Saturday last at the Lyceum. It should be noticed, however, that the operas given so far have been, with one exception, Italian in fact, and not adaptations of works written in other languages. The single instance to the contrary was Meyerbeer's 'Dinorah,' selected for the opening night. The Belgian *cantatrice*, Mdlle. Marimon, is heard to advantage in the principal rôle of this fantastic opera, the music being exactly suited to her means, while her deficiencies as an actress are of no moment in such an unreal character. A highly successful *début* was made by Signor Padilla in the part of Hoel. This artist has a fine voice, something between baritone and bass in quality, and his singing shows the results of good training and experience. A good word must be said for Signor Frapolli as Corentino. On Monday 'Rigoletto' was played, Signor Padilla giving a vigorous and effective reading of the title rôle. Madame Rose Hersee, who had been absent from England for some time, reappeared as Gilda, and was generally acceptable, chiefly because she knew the extent of her own capacity, and wisely made no attempt to go beyond it. Signor Frapolli exerted himself most unnecessarily in the part of the Duke, considering the size of the theatre. The orchestra, which had been very unsatisfactory on Saturday, improved somewhat in Verdi's opera.

Donizetti's 'Don Pasquale' has been rarely played of late years at Covent Garden, and it is, indeed, far more suited to a theatre of smaller dimensions, such as the Lyceum. The performance on Tuesday was fairly good as regards the principal characters. Mdlle. Marimon continues to execute with perfect neatness the Rossinian *fortiture* in the music of Norina, and Ernesto, Dr. Malatesta, and Don Pasquale had efficient representatives in Signori Vizzani, Padilla, and Zoboli. But the orchestra was again very unsteady, the mistakes being so numerous as to give rise to the idea that the parts must have been at fault. The perennial 'Il Trovatore' loses none of its popularity, and the theatre was full on Wednesday evening. It cannot be said that the efforts of Mdlle. Leon Duval, Miss Helen Armstrong, or Signor D'Antoni were distinctly successful, and with this general statement the performance may be dismissed.

MR. A. H. JACKSON.

By the death of Mr. Arthur Herbert Jackson, which occurred in London on the 27th ult., the musical profession has lost a member of unusual promise, and the Royal Academy of Music one of its ablest and most devoted professors. Although at the time of his death Mr. Jackson was only twenty-nine years of age, he has left behind him a considerable number of compositions, all containing abundant evidence of great natural ability and of deep and careful study. It is only a few months since the *Athenæum* referred in terms of high appreciation to a Violin Concerto by Mr. Jackson, played by M. Sainton at Mr. Cowen's Orchestral Concerts. Amongst others of his works which have received a favourable hearing may be mentioned a Pianoforte Concerto played by Miss Agnes Zimmermann at one of the recent concerts of the Philharmonic Society; an Intermezzo for orchestra, produced by Mr. Weist Hill at the Alexandra Palace; the overture to 'The Bride of Abydos,' given by Mr. Cowen at the Covent Garden Promenade Concerts; ballet and other occasional music performed at Mr. Kuhe's and other Brighton concerts; and an overture and some chamber-compositions rendered at some of the Royal Academy concerts; besides a Magnificat for voices and orchestra, a four-part song, two very effective Masses for male voices, and several vocal and pianoforte solos. He had also recently finished a cantata, 'Jason and the Golden Fleece,' which has not yet had a public hearing. As a student at the Royal Academy Mr. Jackson was particularly successful, winning in quick succession the bronze and silver medals and the Lucas medal; and when, after occupying for some time the post of sub-professor, he was chosen to fill a vacancy then existing in the Professorship of Harmony and Composition, it was felt by all who knew him that choice could not have been better made. Indeed, it has seldom happened that a career of so much promise has been so prematurely cut short by the hand of death.

### Musical Gossip.

As at present arranged, the first performance in England of Wagner's 'Ring des Nibelungen' is to be given at Her Majesty's Theatre on the 5th, 6th, 8th, and 9th of May next.

DR. FERDINAND HILLER, of Cologne, will celebrate his seventieth birthday on the 24th inst. A concert was announced to be given in his honour yesterday at Frankfort-on-Main, his native town, at which the veteran musician was to play Mozart's Concerto in c minor, the work which he played in the same hall on the occasion of his first public appearance sixty years ago.

MR. GEORGE GROVE has recently addressed a letter to some of our daily contemporaries on a matter of such musical importance as to deserve mention in these columns. There is strong evidence to prove that in the year 1826 Franz Schubert dedicated to the Musikverein of Vienna a symphony of his composition. Mr. Grove brings forward cogent reasons for the inference that this cannot have been one of the nine symphonies by the composer already known to musicians. He mentions the well-known fact that many of Schubert's works remained concealed for years after his death, and hints at the probability that a tenth symphony may now be lying hidden in some nook or corner at Vienna. If such should be the case, its recovery would be a matter of the greatest interest, as it would date from the period of its composer's ripest development, and it is not likely that Schubert would have offered to one of the most important musical societies of the Austrian metropolis a work which he felt unworthy of his powers. Mr. Grove therefore "makes these facts public in the hope that they may attract the notice of the collectors and musicians of Vienna." The importance of such a possible discovery is sufficient to warrant all publicity being given to Mr. Grove's inquiry.

THE illustrated musical lectures this winter at the London Institution will be 'Old English Country Songs,' by Mr. W. A. Barret, Mus. Bac.; 'The Flute,' by Mr. John Radcliff; 'The Organist Composers of St. Paul's Cathedral,' by the Rev. Dr. W. Sparrow Simpson, and 'The Sonata under Haydn and Mozart,' by Mr. Ernst Pauer.

We are glad to see that the Directors of the Brighton Aquarium are making serious efforts for the promotion of the cause of music. The second season of the Saturday afternoon orchestral concerts is announced to commence during the present month. Nine concerts will be given, at which Beethoven's nine symphonies will be given in chronological order, under the direction of Mr. F. Corder, the conductor of music to the Aquarium. The list of artists engaged is a strong one, and we trust that the series of concerts may be as well supported as they certainly deserve.

At a private Matinée given last Saturday afternoon at the Marlborough Rooms, Herr Eduard Rappoldi and his wife, Frau Laura Rappoldi, made their first appearance in this country. Herr Rappoldi, who is a native of Vienna, holds at present the post of Concertmeister at Dresden. He is a violinist well known on the Continent, and a pupil of Herr Joachim. The criticisms of his playing which we had read in the German newspapers had prepared us to expect an artist of real excellence; nor were our anticipations disappointed. Besides playing Schumann's Sonata in d minor for piano and violin with his wife, Herr Rappoldi performed Bach's Sonata in c minor for violin solo in a masterly manner. His tone is pure and full, his intonation perfect, and his conception of the music thoroughly artistic. Frau Rappoldi also proved herself a sound pianist, though, to judge from one hearing, her technical acquirements are her strongest point. Her execution is beautifully finished, but her reading of Schubert's Impromptu in a flat, and of an Adagio by Beethoven, left much to desire, the performance of both works appearing rather to come from the fingers than from the heart.

ANTON DVORÁK has written a comic opera, entitled 'Der Dickschädel,' which is to be given in Vienna during the coming season.

### DRAMA

#### THE WEEK.

VAUDEVILLE.—'The Half-Way House,' a Comedy in Three Acts. By George K. Sims.

In the dearth of talent distinctly dramatic now prevailing a success such as that obtained

by 'The Lights o' London' of Mr. Sims opens to an author the whole of the London theatres. As a natural consequence, pieces which have previously slept in pigeon-hole and drawer are pulled forth, dusted, and taken into consideration. Juvenile work for which no market could be found comes into demand, and every scrap of dramatic MS. acquires a value. It is all but certain that 'The Half-Way House,' now produced at the Vaudeville, is an earlier work than 'The Lights o' London.' Apart from the fact that it is altogether inferior in construction and in every other dramatic respect, it is in that earlier vein which, under the influence of prevailing tastes, Mr. Sims commenced by opening out. It is, in fact, a farcical comedy. Its incidents may be less preposterous than those common in pieces which have hitherto claimed that name. A comedy, however, in which consistency of character or story is altogether disregarded and the humour of the dialogue is thrust upon the personages of the play rather than dragged out of them, partakes to a certain extent of farce, even though its incidents, taken separately, do not overpass the limits of the conceivable.

In writing 'The Half-Way House' Mr. Sims seems to have followed the method of Mr. Byron. He introduces a number of characters, many of which are ingenious and novel, and he supplies a story which in its progress moulds all those taking part in it instead of being influenced by them. The dialogue is then seasoned with every joke the author can invent or recall, and the result is given forth as a play. A waste of means such as Mr. Sims exhibits is indeed unknown in fiction. To take a solitary instance: the hero of 'The Half-Way House' is a certain Philip Hesselstine, whom at the outset every one is justified in regarding as a reprobate. Descendant of a family every member of which through many successive generations has been a murderer or a scamp, he woos, in the very spirit of his ancestry, clandestinely and under a false name, a young girl he has met with in a florist's shop. The discovery of his treachery fills with delight his father, who declares triumphantly that the old blood of the Hesselstines runs unchecked and merrily as ever. At the very moment, too, when it is known that the wife of Hesselstine senior is being treated with unparalleled treachery by members of her husband's family, and is, while a sane woman, condemned to a lifelong imprisonment in a madhouse, we hear how in this doomed family things have always been thus, and the love of a woman for a Hesselstine has been as fatal a thing as the hate of a Hesselstine for a man. All this grim and ghastly preparation, however, leads to nothing. Young Hesselstine is a very worthy young gentleman, whose motives are pure and whose actions are chivalric; and the father, whose cynical affections would do honour to the rakes of the Restoration comedy, upon the slightest provocation becomes the most sentimental and conventional of beings. A similarly meaningless expenditure characterizes the whole play. The wit meanwhile, of which there is abundance, is an exterior varnish, and belongs in no sense to the picture. One instance of this may suffice. It is the happiest joke we can recall. John Hope, a



retired florist, comes on the stage with a fishing-rod, and meets his daughter Ivy, whom he is stated to have spoiled. In answer to the charge of spoiling the child he says he can spare the rod, and he throws to Ivy that which he carries. This quip is fairly representative of the kind of drollery with which Mr. Sims has seasoned his piece. Whatever may be its defects, dramatic or literary, 'The Half-Way House' may at least claim to have stirred the public to such a display of delight as is seldom witnessed. An audience ever, as it appeared, on the watch for a pun or a quibble, hailed each as it came with shouts of delight, and the entire reception of the piece may be described as triumphant. Not at all without merit is Mr. Sims's latest drama. It may be doubted, however, whether the final verdict upon it will be nearly so favourable as that recorded on the first night.

Some of the characters were well played. Mr. Thorne has seldom been seen to more advantage than in the character he assumed of a retired florist, whose outward manifestation of hard-heartedness and sternness took in no one; Mr. Farren strove hard to give consistency to a character into which no element of consistency entered; and Mr. Grahame and Miss Alma Murray presented in an agreeable and satisfactory fashion some pleasant scenes of wooing. Mr. Maclean could make little of a character of a ruined innkeeper; Mr. Lestocq was very droll as an amiable and a lugubrious sheriff's officer; and Miss Kate Phillips was piquant as a species of *soubrette*. No special aptitude for the production of comedy is shown in this piece, and the forte of Mr. Sims appears, so far as can at present be judged, to lie in melo-drama.

#### Dramatic Gossip.

A MELO-DRAMA in seven acts, by Messrs. Meritt and Conquest, entitled 'Mankind; or, Beggar your Neighbour,' produced at the Surrey Theatre on Monday, is a powerful and sufficiently cynical work, and seems destined, when once its dimensions are compressed, to have a long lease of popularity. What chiefly commends it to notice is a piece of acting by Mr. G. Conquest as an old money-lender, which in its way is quite unequalled on the modern stage. A representation more truthful and more grim has rarely been seen. Miss Lizzie Claremont as an old lodging-house keeper and Mr. J. G. Wilton as a costermonger also distinguished themselves.

In consequence of projected alterations at the Folly Theatre, Mr. Carton, under whose charge the house has temporarily been, has transferred to the Standard his entire company together with Mr. Pinero's comedy of 'Imprudence,' in which they have appeared. The reception of the piece in its new home is no less favourable than that it previously encountered.

MR. DION BOUCICAULT will open in New York on the 26th December, most probably in 'The Colleen Bawn.'

MR. H. J. BYRON will give a lecture next winter at the London Institution on 'The Border-Line between Farce and Comedy.'

MIDLE SARAH BERNHARDT is to play in Vienna from the 3rd to the 12th of November. She will appear on ten consecutive nights, and the following pieces have been chosen for her introduction to the Austrian public: 'La Dame aux Camélias,' 'Frou-Frou,' 'Phédre,' 'Hernani,' 'La Princesse Georges,' and 'Le Passant.'

TO CORRESPONDENTS.—J. W.—H. W. W.—F. M.—J. M.—W. & G. A.—H. D. M.—A. M.—A. J. D.—received.

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